Bonhams

Modern British & Irish Art

Knightsbridge, London | 17 July 2024

Bryan Pearce

Modern British & Irish Art

Knightsbridge, London | 17 July 2024 start at 12pm

BONHAMS

Montpelier Street
Knightsbridge
London SW7 1HH
bonhams.com

SALE NUMBER

29369
Lots 1 - 265

ILLUSTRATIONS

Front Cover: lot 232
Inside Front Cover: lot 147, 132
Index: lot 182
Inside Back Cover: lot 54
Back Cover: lot 105
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VIEWING

Sunday 14 July 2024, 11am - 3pm
Monday 15 July 2024, 9am - 5pm
Tuesday 16 July 2024, 9am -5pm
Wednesday 17 July 2024, 9am - 11am

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For all other enquiries, contact our Client Services department on:
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Please see back of catalogue for important notice to bidders

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BUYERS COLLECTION & STORAGE AFTER SALE LOTS MARKED TP

All sold lots marked TP will be removed to Cadogan Tate, 241 Acton Lane, London, NW10 7NP at 9am Thursday 18 July 2024 and will be available for collection 12pm Friday 19 July 2024 by appointment only.

A booking email or phone call are required in advance to ensure lots are ready at time of collection. Photographic ID will be required at time of collection. If a third party is collecting for you written authorisation is required in advance from you and photographic ID of the third party is requested at the time of collection.

To arrange a collection time please send a booking email to collections@cadogantate.com or telephone call to +44 0208-963-3935 to ensure lots are ready at time of collection.

All other sold lots will remain in the Collections room at Bonhams Knightsbridge free of charge until 5.30pm Thursday 31 July 2024.

Lots not collected by this time will be returned to the department, storage charges may apply.

STORAGE AND HANDLING CHARGES ON SOLD LOTS RETURNED TO CADOGAN TATE

Storage
Storage will be free of charge from & including the sales date Wednesday 17 July. Charges will apply from 9am Thursday 1 August 2024.

Storage Charges
Large Pictures &
Large Objects:
£7.00 per day + VAT

(Please note that charges apply every day including weekend & public holidays)

Handling
After the first 14 calendar days following the sale, the following handling charges apply:
£46.00 + VAT per lot for Large Pictures & Large Objects

Loss and Damage
Extended Liability cover for the value of the Hammer Price will be charged at 0.6% but will not exceed the total value of all other transfer and storage charges.

(Please note: Charges apply every day including weekends and Public Holidays)

VAT

The following symbols are used to denote that VAT is due on the hammer price and buyer's premium.

† VAT 20% on hammer price and buyer's premium

***** VAT on imported items at a preferential rate of 5% on hammer price and the prevailing rate on buyer's premium

Y These lots are subject to CITES regulations, please read the information in the back of the catalogue.

Payment
All charges due to Cadogan Tate must be paid by the time of collection from their warehouse.

Payment in Advance
Payment at time of collection by: credit or debit card

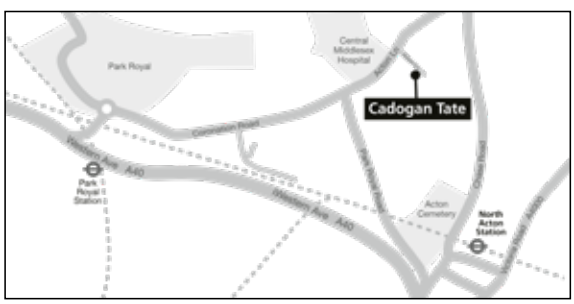
Payment at time of collection by:
Credit or debit card

POST BREXIT NOTICE FOR EU BUYERS SHIPPING PURCHASED LOTS OUTSIDE THE UK

Please note that as of 1 January 2021 for Margin Scheme and Imported Lots VAT on the Buyer's Premium will be refunded by Bonhams on valid proof of export of your Lot from the UK within 90 days of full payment of your invoice.

What else has changed since 1 January 2021 for EU Buyers?
If you buy a Lot in this sale and intend to ship the Lot outside the UK, you will need to pay local Import Tax when you bring your Lot into the country of destination.

What do the Star (*) and Omega (Ω) symbols mean? If you buy in this sale you will pay import VAT of 5% (* symbol) or 20% (Ω symbol) on the Hammer Price. As of 1 January 2021, for EU buyers shipping purchased Lots outside the UK, this tax will be refunded by Bonhams on valid proof of export of your Lot from the UK within 30 days of full payment of your invoice.



1 AR

BRYAN PEARCE (BRITISH, 1929-2007)
Tulips on Check Cloth
signed 'Bryan Pearce' (lower right); further titled and dated 'Tulips on Check Cloth/1976' (to backboard), also dated '1976' (on frame verso)
oil and pencil on board
71 x 56cm (27 15/16 x 22 1/16in).

£7,000 - 10,000
€8,300 - 12,000
US$8,900 - 13,000

Provenance
With Victor Waddington Gallery, London
Mr and Mrs A. B. Martin

Exhibited
London, Victor Waddington Gallery, *Bryan Pearce: Paintings and Drawings*, 7 June-1 July 1978, no. 10, illustrated

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Bryan Pearce

2 AR
DOD PROCTER R.A. (BRITISH, 1892-1972)
Still Life of Flowers
signed 'Dod Procter' (lower left)
oil on canvas
51 x 61cm (20 1/16 x 24in).

£5,000 - 7,000
€5,900 - 8,300
US$6,300 - 8,900

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

3

3 AR
JOHN BELLANY C.B.E., R.A., H.R.S.A., L.L.D.(LON) (BRITISH, 1942-2013)
Still Life with Green Jug
signed 'Bellany' (upper left)
oil on canvas
122 x 91cm (48 1/16 x 35 13/16in).
(unframed)

£5,000 - 7,000
€5,900 - 8,300
US$6,300 - 8,900

4 AR
PETER KINLEY (BRITISH, 1926-1988)
Plant
signed 'Kinley' (lower right)
oil on canvas
40.5 x 31cm (15 15/16 x 12 3/16in).
Painted in 1960

£2,000 - 3,000
€2,400 - 3,500
US$2,500 - 3,800

Provenance
With Paul Rosenberg & Co., New York

4

5 AR
JOHN BRATBY R.A. (BRITISH, 1928-1992)
Sunflowers
signed 'BRATBY' (upper right)
oil on canvas
122 x 61cm (48 1/16 x 24in).

£4,000 - 6,000
€4,700 - 7,100
US$5,100 - 7,600

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

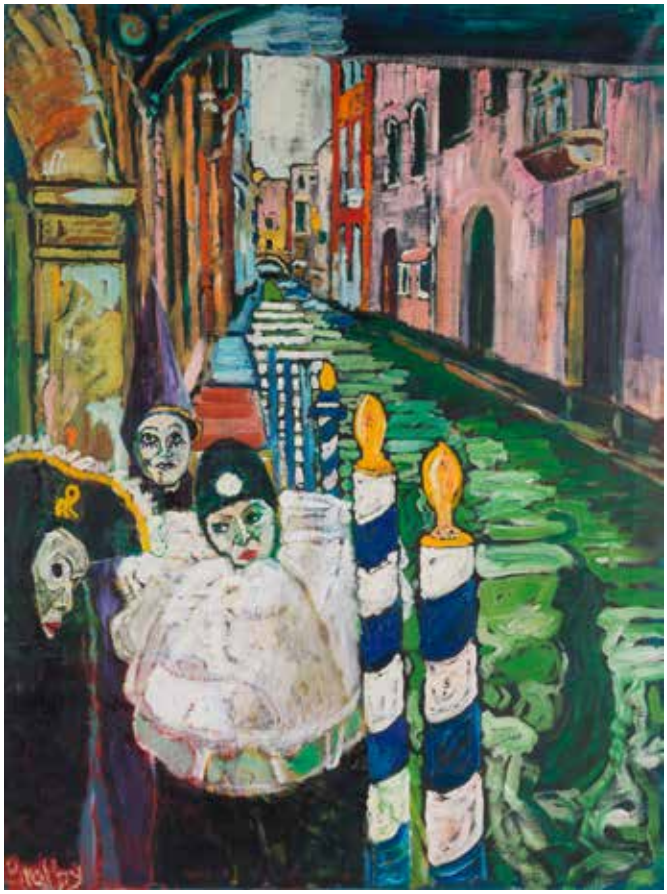
6 AR
JOHN BRATBY R.A. (BRITISH, 1928-1992)
Sunflower
signed 'BRATBY' (lower right)
oil on canvas
122 x 61cm (48 1/16 x 24in).

£4,000 - 6,000
€4,700 - 7,100
US$5,100 - 7,600

7 AR

JOHN BRATBY R.A. (BRITISH, 1928-1992)
Carnival People
signed 'Bratby' (lower left)
oil on canvas
121.5 x 91cm (47 13/16 x 35 13/16in).

£2,000 - 3,000
€2,400 - 3,500
US$2,500 - 3,800



7

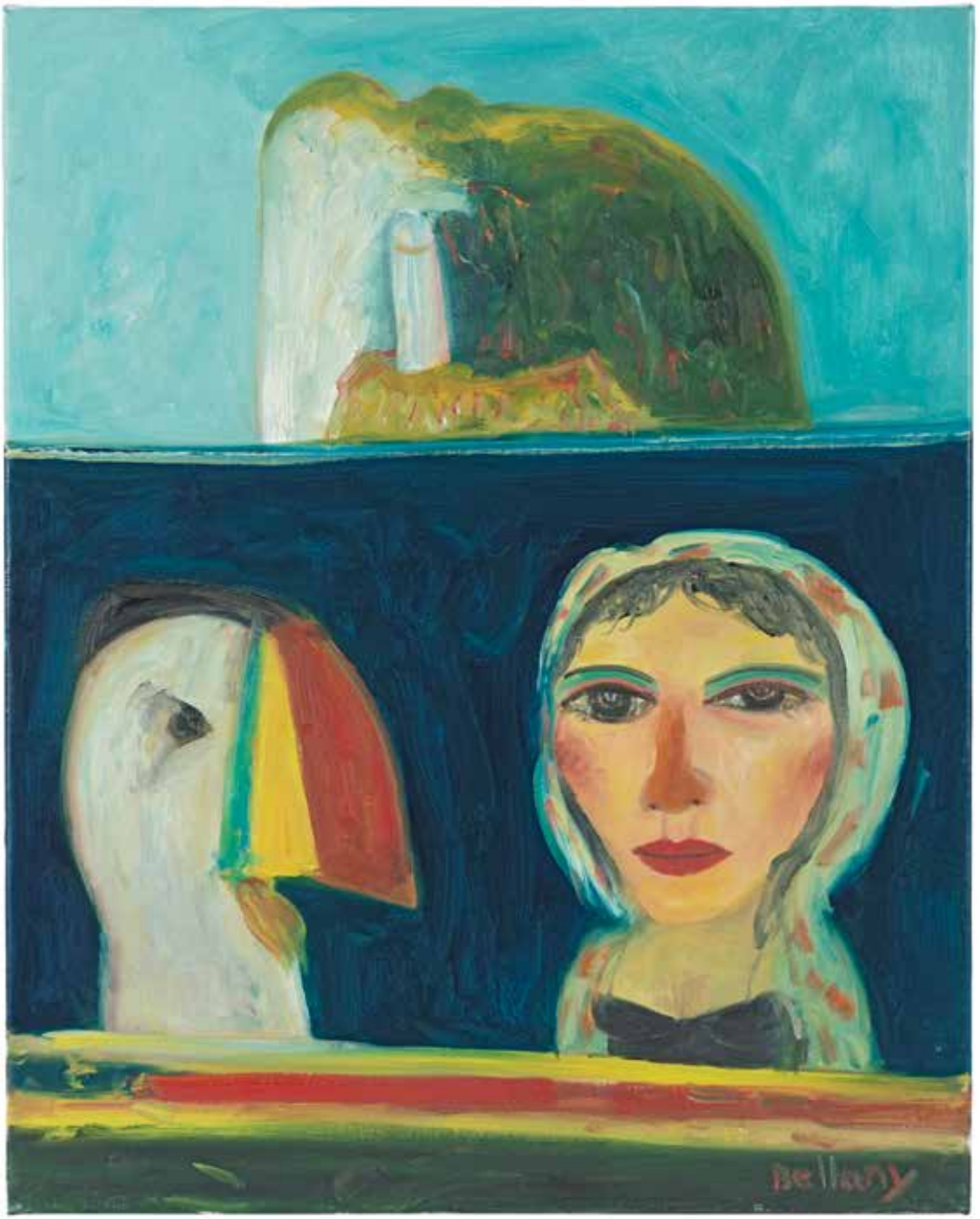
8

8 AR

ALFRED JANES (BRITISH, 1911-1999)
Now For Something Completely Different Says Mary Quant
signed 'ALFRED JANES' (lower left), dated '1978' (lower right)
collage, pencil and oil on board
32 x 26cm (12 5/8 x 10 1/4in).

£800 - 1,200
€940 - 1,400
US$1,000 - 1,500

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



9 AR

JOHN BELLANY C.B.E., R.A., H.R.S.A., L.L.D.(LON)
(BRITISH, 1942-2013)
Woman and Puffin
signed 'Bellany' (lower right)
oil on canvas
76 x 61cm (29 15/16 x 24in).
(unframed)

£4,000 - 6,000
€4,700 - 7,100
US$5,100 - 7,600

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

10 AR
GEOFFREY KEY (BRITISH, BORN 1941)
Hill Factory
signed and dated 'G KEY.15.' (lower right); further signed, titled and dated 'HILL FACTORY/G KEY 15' (on canvas verso), also signed, titled and dated 'HILL FACTORY G Key 15' (on frame verso)
oil on canvas
40.5 x 50.5cm (15 15/16 x 19 7/8in).

£3,000 - 5,000
€3,500 - 5,900
US$3,800 - 6,300

Provenance
Sale; Christie's, South Kensington, 12 April 2017, lot 376

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

11 AR

GEOFFREY KEY (BRITISH, BORN 1941)

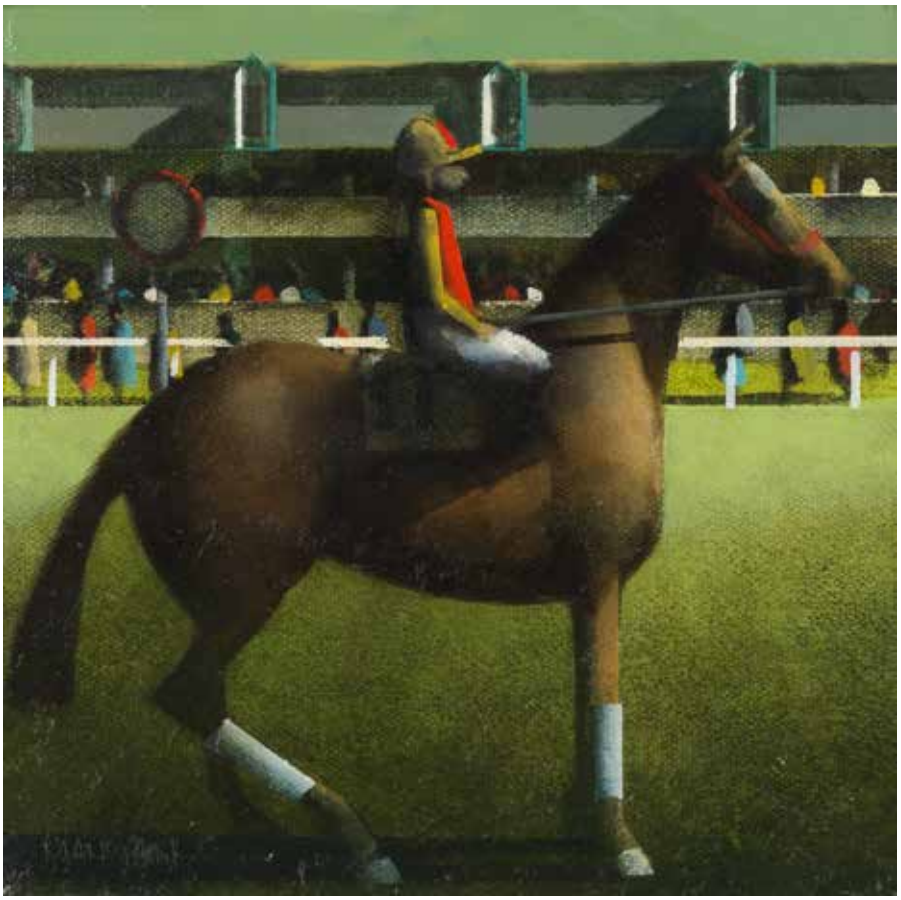
Clasped Hands
signed and dated 'G Key. 11' (upper left); further signed, titled and dated 'CLASPED HANDS./GKey 11' (on canvas verso), also signed, titled and dated 'CLASPED HANDS Gkey 11' (on frame verso)
oil on canvas
51 x 41cm (20 1/16 x 16 1/8in).

£2,500 - 3,500
€3,000 - 4,100
US$3,200 - 4,400

12 AR
GEOFFREY KEY (BRITISH, BORN 1941)
The Grandstand
signed and dated 'G KEY.04.' (lower left)
oil on canvas
76 x 102cm (29 15/16 x 40 3/16in).

£6,000 - 8,000
€7,100 - 9,400
US$7,600 - 10,000

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



13 AR
STEPHEN MANGAN (BRITISH, BORN 1964)
The Favourite
signed 'MANGAN' (lower left)
oil on canvas
20.5 x 20.5cm (8 1/16 x 8 1/16in).

£800 - 1,200
€940 - 1,400
US$1,000 - 1,500

Provenance
With Flying Colours Gallery, London, where acquired by the present owner, *circa* 2013-14
Private Collection, U.K.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

14
ENZO PLAZZOTTA (ITALIAN, 1921-1981)
A Horse for Judy
titled 'A horse for Judy' (to base); stamped with Plazzotta seal, number and foundry mark '9/9' (to side of base)
bronze with a dark brown patina
71cm (27 15/16in) wide
Conceived in 1971, cast in 1976

£2,000 - 3,000
€2,400 - 3,500
US$2,500 - 3,800

Provenance
B.G.S. Gooch, and thence by descent to the present owner
Private Collection, U.K.

Exhibited
New York, Acquavella, December 1973-January 1974 (another cast)
London, Marjorie Parr Gallery, February 1974 (another cast)
Dublin, Lad Lane Gallery, 28 April-28 May 1975 (another cast)
London, Italian Institute of Culture, March-April 1976 (another cast)
Buckingham, Stowe School, May-August 1976 (another cast)
Wexford, Wexford Festival, October-November 1976 (another cast)
Guildford, Cranleigh School, May-July 1977 (another cast)
London, Wildenstein Gallery, March-April 1978 (another cast)
London, Locus Gallery, July-August 1983 (another cast)

Literature
R. O'Conor and C. Plazzotta, *Enzo Plazzotta, A Catalogue Raisonné*, Trefoil Books Ltd, London, 1986, p. 86, no. 161, illustrated (another cast)

Please note that the present lot is accompanied by a Certificate of Authenticity issued by Plazzotta Limited in 1981.

15 AR
STEPHEN MANGAN (BRITISH, BORN 1964)
After the Race
signed and dated 'MANGAN/96' (lower right)
oil on paper
27.5 x 38cm (10 13/16 x 14 15/16in).

£1,000 - 1,500
€1,200 - 1,800
US$1,300 - 1,900

Provenance
With Flying Colours Gallery, London
Acquired by the present owner, 2014
Private Collection, U.K.

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16

16 AR
STEPHEN MANGAN (BRITISH, BORN 1964)
A Day at the Races
oil on canvas
60 x 50cm (23 5/8 x 19 11/16in).

£2,000 - 3,000
€2,400 - 3,500
US$2,500 - 3,800

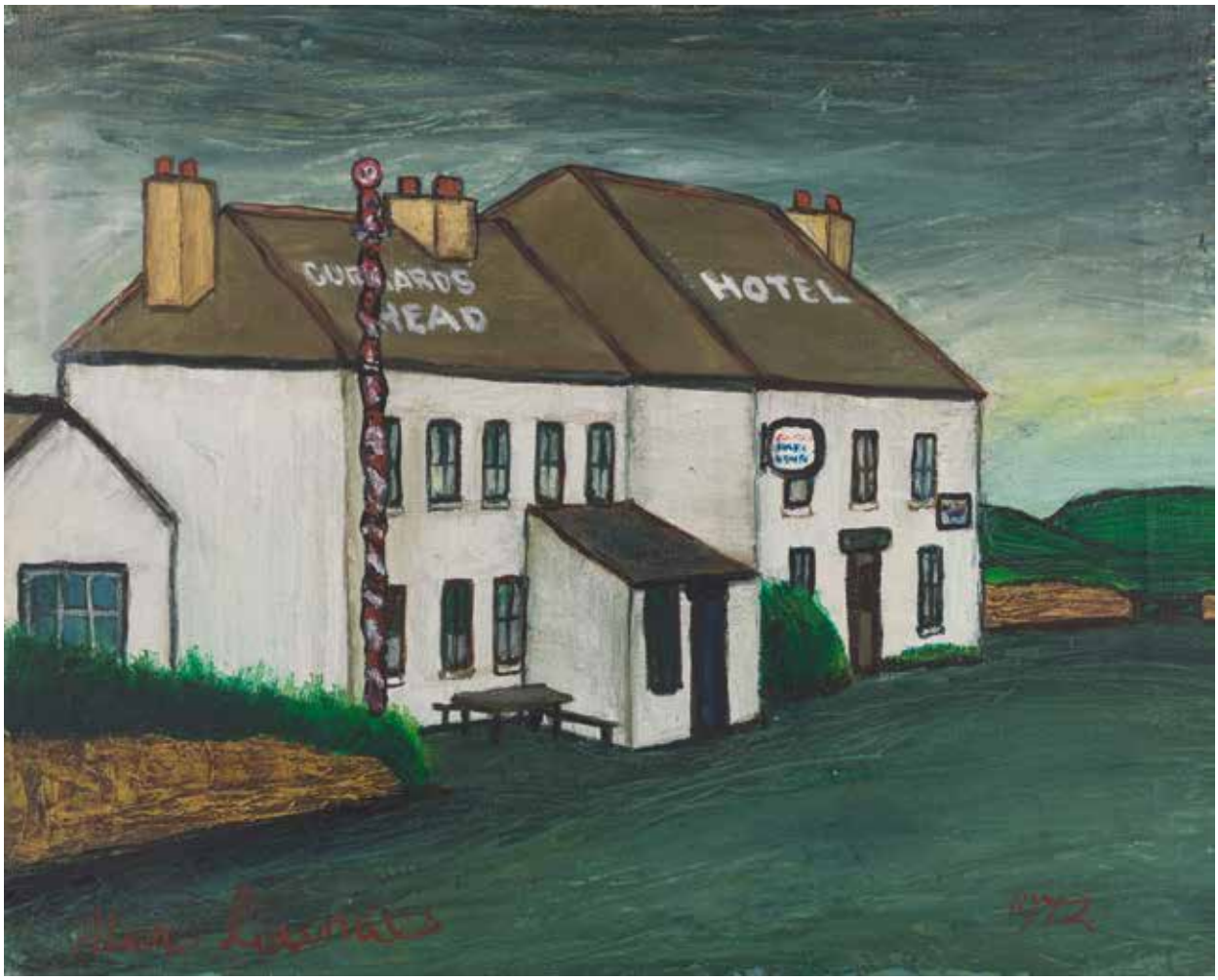
Provenance
The Artist, from whom commissioned by the present owner, 10 February 2023
Private Collection, U.K.

17 AR
STEPHEN MANGAN (BRITISH, BORN 1964)
First Light
signed 'MANGAN' (lower right); titled 'First light' (on canvas overlap)
oil on canvas
30.5 x 25.5cm (12 x 10 1/16in).

£800 - 1,200
€940 - 1,400
US$1,000 - 1,500

Provenance
With Flying Colours Gallery, London, where acquired by the present owner, *circa* 2013-14
Private Collection, U.K.

17



18 AR
ALAN LOWNDES (BRITISH, 1921-1978)
Gurnards Head Hotel on a Quiet Mid-Afternoon
signed 'Alan Lowndes' (lower left), dated '1972' (lower right); further titled, dated and dedicated 'Gurnards Head Hotel/on a quiet mid afternoon/finished on June 1972/for Jimmy + Daphne/Goodman' (on canvas verso)
oil on canvas
43.5 x 54cm (17 1/8 x 21 1/4in).
(unframed)

£5,000 - 7,000
€5,900 - 8,300
US$6,300 - 8,900

Provenance
The Artist, by whom gifted to the family of the present owner, and thence by descent
Private Collection, U.K.

Gurnards Head Hotel was a favourite of many St. Ives artists, including Sir Terry Frost and Alan Lowndes. The present lot was painted by Lowndes and gifted to the owners of the hotel, as a way of thanking them for his stay.

We are grateful to Jonathan Riley for his assistance in cataloguing this lot.

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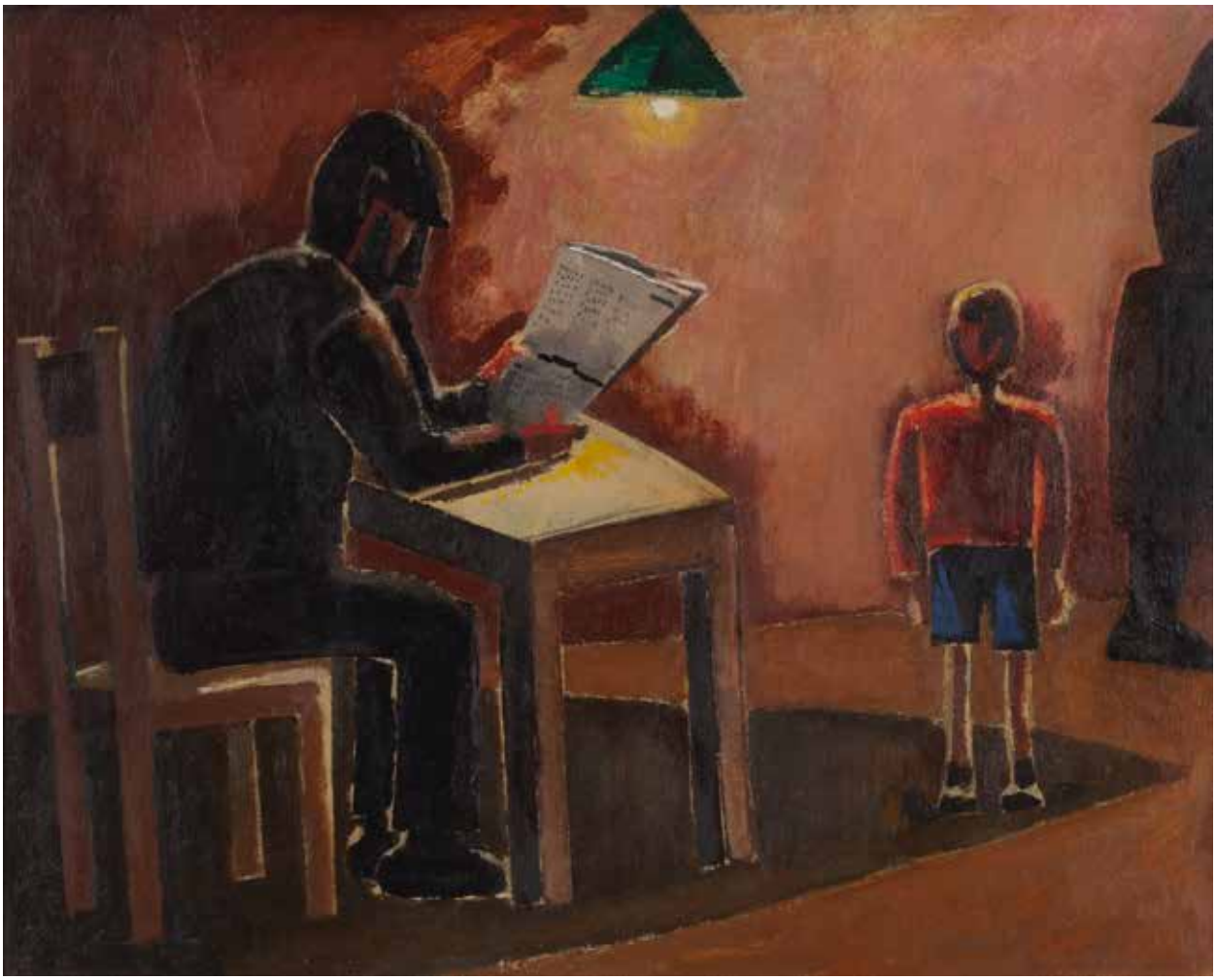

19 AR
JOSEF HERMAN R.A. (BRITISH, 1911-2000)
The Interior
signed, dated and inscribed 'Josef Herman/1950 (something)' (on canvas verso)
oil on canvas
71.5 x 91.5cm (28 1/8 x 36in).

£5,000 - 7,000
€5,900 - 8,300
US$6,300 - 8,900

Provenance
With Browse & Darby, London
Sale; Christie's, London, 21 March 1996, lot 18
Sale; Sotheby's, London, 23 October 1997, lot 22
With Galerie Michael Hasenclever, Munich
With Boundary Gallery, London, where acquired by the present owner, 1998
Private Collection, U.K.

20 AR
REGINALD BRILL (BRITISH, 1902-1974)
Locomotives
signed 'Reginald Brill' (lower right)
oil on canvasboard
51.5 x 67cm (20 1/4 x 26 3/8in).

£1,000 - 1,500
€1,200 - 1,800
US$1,300 - 1,900

Provenance
Kingston College of Art
With The Phoenix Gallery, Lavenham
Sale; Bonhams, Edinburgh, 14 June 2018, lot 428

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21 AR
TERENCE CUNEO (BRITISH, 1907-1996)
Chassagne in the V12 Sunbeam Breaking Records at Brooklands
signed and dated '-CUNEO-/MAY 1962' (lower left)
oil on canvas
64 x 77cm (25 3/16 x 30 5/16in).

£8,000 - 12,000
€9,400 - 14,000
US$10,000 - 15,000

Provenance
Acquired by the present owner, 13 August 2008
Private Collection, U.K.

The present lot depicts Jean Chassagne driving the 9-litre V12 Sunbeam *Toodles V* to a new World's Hour Record, at a speed of 107.95mph, in 1913 at Brooklands.

22 AR
HARRY RUTHERFORD (BRITISH, 1903-1985)
Winter Landscape, Mossley
signed 'Rutherford' (lower right)
oil on panel
71.5 x 86cm (28 1/8 x 33 7/8in).

£1,500 - 2,000
€1,800 - 2,400
US$1,900 - 2,500

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23 AR
BRIAN SHIELDS (BRAAQ) (BRITISH, 1951-1997)
Figures in Snow
signed and dated 'braaQ 78 "ANN"' (lower left)
chalk and pencil on paper
23 x 18cm (9 1/16 x 7 1/16in).

£1,000 - 1,500
€1,200 - 1,800
US$1,300 - 1,900

23

24 AR
BRIAN SHIELDS (BRAAQ) (BRITISH, 1951-1997)
Wet Day in the Park
signed 'braaQ ANN' (lower right)
chalk on paper
24 x 17.5cm (9 7/16 x 6 7/8in).
Executed in 1979

£1,000 - 1,500
€1,200 - 1,800
US$1,300 - 1,900

24

Helen Bradley (British, 1900-1979)

Lots 25 – 32

The following lots 25-32, are a unique collection of pieces by Helen Bradley, which provide an insight into the artist's later work. Despite her early talent for painting, which was recognised by the John Platt scholarship to Oldham Art School in 1913, Bradley only began her artistic career in earnest at the age of 65. After meeting her friend and mentor L.S. Lowry in the 1960s, Bradley began to paint her characteristic Edwardian scenes as a way of showing how daily life and the landscape had changed since her own childhood. The artist's early paintings are based off her personal memories and are often accompanied by short texts describing the scene in more detail. These distinctive narrative accompaniments remained part of Bradley's practice, even as she moved away from her Edwardian tableaux towards her looser, more experimental later work. Many of the pieces in the following collection, such as *Thou Art a Seer* (lot 27) and *From the Isle of the Blest She Came* (lot 32), are based on the bible stories that were told to the artist by her Great Aunt Jane and bear inscriptions describing the parables to the reverse. Stephen Whittle, curator of Blackburn Museum & Art Gallery, recounts Bradley's reminiscence of how her Great Aunt 'used to tell us about the flood, and how if it ever came to Lees we'd have to overturn the kitchen table and float away on that. She also said God had a shed near Oldham where He made the stars'. As such, these later Biblical works provide a glimpse of Helen Bradley's upbringing and its impact on her work until she passed away in 1979.

Whilst Bradley only began to produce artwork in 1965, the years spent in London prior to this informed her methods, choice of medium and narrative focus. Regular trips to the British Museum sparked an interest in Persian miniatures and Chinese painting. When referring to Mogul and Persian miniatures, Bradley herself described how 'all these people painted a story'. Her focus on storytelling can be detected in *Wistfully the Young Sister Looked Beyond Her Garden* (lot 26), a scene from a tale of two sisters living in a lonely Irish castle. Whilst the miniatures in the British Museum influenced Bradley's subject matter, it was the work of the Chinese artist Kao Chi-p'ei that influenced Bradley's technique. *The Mountains and Trees Float on the Water of the Lake* (lot 29) and *The Sun Looked Down* (lot 31), both showcase Bradley's calligraphic approach to landscape, a style that took strong inspiration from Kao Chi-p'ei's mark making. Her distinctive use of equipment, ranging from a bread knife, to a fish slice, to her own fingers, make these landscapes loose and full of life in comparison to her better known naïve works, such as *Ships in the Harbour* (lot 25). Consequently, this collection of pieces is a snapshot of Bradley's inspirations and artistic focus, later in her career and at the height of her powers.

(one of two)

25 AR
HELEN BRADLEY (BRITISH, 1900-1979)
Ships in the Harbour
signed with fly insignia (lower right)
oil on canvas, laid on board
39 x 49cm (15 3/8 x 19 5/16in).
together with a further work on paper, *The Black Church in an Old Square*, by the same hand
(2)

£600 - 800
€710 - 940
US$760 - 1,000

Provenance
The Artist, from whom acquired by the previous owner
Acquired from the above by the present owner
Private Collection, U.K.

(one of three)

26 AR
HELEN BRADLEY (BRITISH, 1900-1979)
Wistfully the Young Sister Looked Beyond Her Garden
signed and dated 'Helen Layfield Bradley/1955' (lower left); further signed, dated and inscribed 'Wistfully the young sister looked beyond/ her garden, out to the fields and the/distant blue hills, out into a world/ she would never know - "For you/cannot go, you must stay with/ me and guard our Home", said the/Old Sister, "Home", sighed the/ young one, "Out there are citys/and perhaps Love" and she sighed/ again, and again for Love, for Love/from the tale of two sisters living in a/lonely Irish Castle/Helen Layfield Bradley/Painted about 1953' (on Artist's label attached to backboard)
watercolour and gouache on paper
34 x 29.5cm (13 3/8 x 11 5/8in).
together with two further works on paper, *Once Upon a Time There Lived Two Sisters* and *'What is Light' She Said 'What is Colour and What is the Moon'*, by the same hand
(3)

£500 - 700
€590 - 830
US$630 - 890

Provenance
The Artist, from whom acquired by the previous owner
Acquired from the above by the present owner
Private Collection, U.K.

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27 (one of two)

27 AR
HELEN BRADLEY (BRITISH, 1900-1979)
Thou Art a Seer
signed and dated 'Helen Layfield Bradley/1955' (lower left); further signed, dated and inscribed "Go' said God, 'thou art a/seer - go out among my/people and say unto them/'The Wrath of God shall descend/on all who obey me not'/'They shall be called sinners'/ Painted in 1953/Helen Layfield Bradley' (on Artist's label attached to backboard)
watercolour and crayon on paper
35.5 x 30cm (14 x 11 13/16in).
together with a further work on paper, *The Day Comes Glowing Like a Furnace*, by the same hand
(2)

£300 - 500
€350 - 590
US$380 - 630

Provenance
The Artist, from whom acquired by the previous owner
Acquired from the above by the present owner
Private Collection, U.K.

28 AR
HELEN BRADLEY (BRITISH, 1900-1979)
The Jars of Ali Baba
signed 'HELEN BRADLEY' and with fly insignia (upper right); further signed and inscribed with Artist's address 'MRS HELEN BRADLEY/58 Moor Lane/Wilmslow' (on label attached to backboard)
gesso and oil on board
59.5 x 29cm (23 7/16 x 11 7/16in).

£1,000 - 1,500
€1,200 - 1,800
US$1,300 - 1,900

Provenance
Acquired by the family of the present owner, *circa* 1960, and thence by descent
Private Collection, U.K.

Please note that the present lot bears correspondence from the Artist, relating to the work's later signing, attached to the backboard.

28

29

29 AR
HELEN BRADLEY (BRITISH, 1900-1979)
The Mountains and Trees Float on the Water of the Lake
signed with fly insignia (lower left); further signed, dated and inscribed 'The Mountains and Trees/float on the Waters of a Lake/and Light comes down from/Heaven./ from the song of never ending grief/from the Tang Dynasty./Helen Layfield Bradley 1964' (on Artist's label attached to backboard)
watercolour on paper
50 x 35.5cm (19 11/16 x 14in).

£500 - 700
€590 - 830
US$630 - 890

Provenance
The Artist, from whom acquired by the previous owner
Acquired from the above by the present owner
Private Collection, U.K.

30 AR
HELEN BRADLEY (BRITISH, 1900-1979)
Woodland
signed and dated 'HELEN BRADLEY/1968' (lower left)
watercolour and charcoal on paper
36 x 47.5cm (14 3/16 x 18 11/16in).
together with a further watercolour on paper, of a similar subject, by the same hand
(2)

£800 - 1,200
€940 - 1,400
US$1,000 - 1,500

Provenance
The Artist, from whom acquired by the previous owner
Acquired from the above by the present owner
Private Collection, U.K.

30 (one of two)

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

31 (one of three)

31 AR

HELEN BRADLEY (BRITISH, 1900-1979)

The Sun Looked Down
signed, dated and with fly insignia 'Helen Bradley 1978' (upper left); further signed, dated and inscribed 'The sun looked down/The world of yesterday was gone/Dust enveloped what was its beauty/Only blackened earth remained/Human shapes, still and silent/Charcoal trees holding up their hands/To God, and a voice whispered,/ thro the desolation, "They that do wickedly/shall burn", and it was so/How after the great cry "Have Mercy"/"Have Mercy", the Earth in its Beauty/became nothing but a cinder.'/Helen Bradley 1978' (on sheet verso)
oil on paper
26.5 x 37cm (10 7/16 x 14 9/16in).
(unframed)
together with three further works on paper, of a similar subject, by the same hand
(3)

£600 - 800
€710 - 940
US$760 - 1,000

Provenance
The Artist, from whom acquired by the previous owner
Acquired from the above by the present owner
Private Collection, U.K.

32 AR

HELEN BRADLEY (BRITISH, 1900-1979)

In the Night the Owl Calls
signed and dated 'Helen Layfield Bradley/1955' (lower left); further signed, dated and inscribed 'In the Night the Owl Calls/In the Morning, he is silent./He is thinking and is still!/Helen Layfield Bradley/1953' (on Artist's label attached to backboard)
watercolour and pen and ink on paper
27.5 x 21cm (10 13/16 x 8 1/4in).
together with two further works on paper, *All That was Left of a Beautiful Doorway* and *From the Isle of the Blest She Came*, by the same hand
(3)

£500 - 700
€590 - 830
US$630 - 890

Provenance
The Artist, from whom acquired by the previous owner
Acquired from the above by the present owner
Private Collection, U.K.

32 (one of three)

33 AR

CHARLES FREDERICK TUNNICLIFFE O.B.E., R.A. (BRITISH, 1901-1979)
When Birds Do Sing
signed 'C.F Tunnicliffe' (lower right)
watercolour and pencil on paper
42 x 60cm (16 9/16 x 23 5/8in).

£2,500 - 3,500
€3,000 - 4,100
US$3,200 - 4,400

Provenance
With The Wildlife Art Gallery, Lavenham, where acquired by the present owner, 24 October 2011
Private Collection, U.K.

Exhibited
London, Royal Academy of Arts, *Summer Exhibition*, 20 May-13 August 1978, no. 581
Llangefni, Oriel Ynys Mon, *The Charles Tunnicliffe Centenary Exhibition*, 14 July-27 August 2001

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

34

34 AR
CHARLES FREDERICK TUNNICLIFFE O.B.E., R.A. (BRITISH, 1901-1979)
Merganser Up
signed 'C.F. Tunnicliffe' (lower right)
watercolour, pencil and gouache on paper
40.5 x 54.5cm (15 15/16 x 21 7/16in).

£2,500 - 3,500
€3,000 - 4,100
US$3,200 - 4,400

Provenance
With The Tryon Gallery, London
Sale; Christie's, South Kensington, 3 November 2010, lot 58, where acquired by the present owner
Private Collection, U.K.

35 AR
CHARLES FREDERICK TUNNICLIFFE O.B.E., R.A. (BRITISH, 1901-1979)
The So-Called Damascene
titled and dedicated 'The so-called Damascene/for T. Fanshaw' (lower right); stamped with studio stamp 'CHARLES TUNNICLIFFE R.A./STUDIO 1980 NO, 397/20 (on sheet verso)
watercolour, gouache and pencil on paper
25 x 26.5cm (9 13/16 x 10 7/16in).
together with a further watercolour, pencil and gouache on paper, of a racing pigeon, by the same hand
(2)

£1,200 - 1,800
€1,400 - 2,100
US$1,500 - 2,300

Provenance
Sale; Christie's, London, 16 March 1993, lot 34 (part lot)
Sylvia Darley

35 (one of two)

36 AR
SIR PETER SCOTT (BRITISH, 1909-1989)
Gadwall, American Wigeon and European Wigeon
signed and dated 'Peter Scott 1951.' (lower left)
oil on canvas
76 x 51cm (29 15/16 x 20 1/16in).

£2,500 - 3,500
€3,000 - 4,100
US$3,200 - 4,400

Provenance
With Arthur Ackermann & Son, London, where acquired by the family
of the previous owner and thence by descent
Gifted by the above to the present owner
Private Collection, U.K.

For details of the charges payable in addition to the final Hammer Price of each Lot
please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

37

37 AR
CHARLES FREDERICK TUNNICLIFFE O.B.E., R.A. (BRITISH, 1901-1979)
Swedes and Mangolds, Anglesey
watercolour, pencil and gouache on paper, laid on thick card
24 x 16cm (9 7/16 x 6 5/16in).

£500 - 700
€590 - 830
US$630 - 890

Provenance
The Artist's Studio
With Chris Beetles Gallery, London, where acquired by the present owner, 10 October 2010
Private Collection, U.K.

Literature
S. Rogerson, *Both Sides of the Road: A Book about Farming*, Collins, London, 1949, facing p. 81

38 AR
LAURENCE BRODERICK (BRITISH, 1935-2024)
Ornsay Otter Maquette
signed, titled, numbered and stamped with foundry mark 'LAURENCE BRODERICK ORNSAY OTTER MAQUETTE 24/50'
bronze with a brown patina
21.5cm (8 7/16in) wide

£800 - 1,200
€940 - 1,400
US$1,000 - 1,500

Provenance
The Artist, from whom acquired by the present owner, *circa* 1998
Private Collection U.K.

38

39 AR
CAMPBELL ARCHIBALD MELLON
(BRITISH, 1876-1955)
The Windmill at St Olaves
signed 'C.A. Mellon.' (lower left); indistinctly inscribed and titled 'St Olaves' (on panel verso)
oil on panel
29 x 39.5cm (11 7/16 x 15 9/16in).

£2,000 - 3,000
€2,400 - 3,500
US$2,500 - 3,800

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

40 AR

ROWLAND HILDER (BRITISH, 1905-1993)
Farmhouse, High Halstow
signed 'ROWLAND HILDER' (lower right)
watercolour, pen and ink and gouache on paper
36.5 x 53.5cm (14 3/8 x 21 1/16in).

£700 - 1,000
€830 - 1,200
US$890 - 1,300

Provenance
With Francis Iles Fine Paintings, Rochester
With The Furneaux Gallery, London, where acquired by the family of the present owner, 1976, and thence by descent
Private Collection, U.K.

40

41

41 AR

MAURICE CANNING WILKS R.U.A., A.R.H.A. (IRISH, 1910-1984)
On Strangford Lough
signed 'MAURICE C. WILKS' (lower right); titled and inscribed 'ON STRANGFORD LOUGH/NEAR MAHEL/CO. DOWN' (on canvas verso)
oil on canvas
39 x 50cm (15 3/8 x 19 11/16in).

£800 - 1,200
€940 - 1,400
US$1,000 - 1,500

Provenance
With The Taylor Gallery, London, where acquired by the present owner
Private Collection, U.K.

42

42 AR
TERENCE CUNEO (BRITISH, 1907-1996)
The Old Smock Mill
signed and dated '-CUNEO-/1948' (lower right); further signed, titled, inscribed and inscribed with Artist's address 'THE OLD SMOCK MILL/ (KENT)/TERENCE. T. CUNEO/201 EMBER LANE/EAST MOLESEY/ SURREY' (to backboard)
oil on canvasboard
21 x 15cm (8 1/4 x 5 7/8in).

£800 - 1,200
€940 - 1,400
US$1,000 - 1,500

Provenance
Sale; Bonhams, Chester, 17 March 2010, lot 583

43 AR
JOHN NORTHCOTE NASH R.A. (BRITISH, 1893-1977)
The Saw Mill
watercolour, gouache, pen and ink and pencil on paper
62.5 x 43.5cm (24 5/8 x 17 1/8in).
Painted *circa* 1925

£1,200 - 1,800
€1,400 - 2,100
US$1,500 - 2,300

Provenance
With New Grafton Gallery, London, where acquired by the family of the present owner, *circa* 1978, and thence by descent
Private Collection, U.K.

Exhibited
London, New Grafton Gallery, *John Nash (1893-1977): A Studio Memorial Exhibition*, 18 May-14 June 1978, no. 58

43

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

44 AR
WALTER JOHN BAYES (BRITISH, 1869-1956)
A Harbour Scene with Fisherfolk
signed with monogram (lower centre)
oil on canvas
81.5 x 122.5cm (32 1/16 x 48 1/4in).

£2,000 - 3,000
€2,400 - 3,500
US$2,500 - 3,800

45 AR
ALGERNON CECIL NEWTON R.A. (BRITISH, 1880-1968)
A Country House
signed with monogram and dated '23' (lower right)
watercolour and pen and ink on paper
26 x 35.5cm (10 1/4 x 14in).

£1,800 - 2,200
€2,100 - 2,600
US$2,300 - 2,800

Provenance
With Abbott & Holder, London, *circa* the late 1960s

The present watercolour possibly relates to a larger oil reproduced in Newton's photographic record of his own work now in the Tate Archive (no. 41, vol. I). The oil shows a similar house referred to in Newton's record as *A Country House*, which is then subsequently crossed out and replaced with the phrase *A Conversation Piece*. The present lot possesses Newton's ability to capture the stillness of such an imposing landscape.

We are grateful to Sir Mark Jones and Nicholas Newton for their assistance in cataloguing this lot. Sir Mark is currently preparing the forthcoming catalogue raisonné of the Artist's work and would like to hear from owners of any work by the Artist so that these can be included in this comprehensive catalogue. Please write to Sir Mark Jones, c/o Modern British and Irish Art, Bonhams, 101 New Bond Street, London, W1S 1SR or email britart@bonhams.com.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

46 AR
SIR CLAUDE FRANCIS BARRY R.B.A.
(BRITISH, 1883-1970)
View of Windsor Castle
signed and dated 'CLAUDE BARRY/1906' (lower left)
oil on canvas
102 x 152.5cm (40 3/16 x 60 1/16in).

£2,000 - 3,000
€2,400 - 3,500
US$2,500 - 3,800

Provenance
Edward Carter Preston, from whom acquired by the present owner

46

47

47 AR
CHARLES CUNDALL R.A., R.W.S., R.P.
(BRITISH, 1890-1971)
Old Paris
signed and dated 'C E Cundall 1923' (lower left)
oil on panel
33.5 x 39.5cm (13 3/16 x 15 9/16in).

£1,500 - 2,000
€1,800 - 2,400
US$1,900 - 2,500

48 AR
JOHN ALDRIDGE (BRITISH, 1905-1983)
Fiesole
titled and dated 'FIESOLI/c.1929' (on canvasboard verso)
oil on canvasboard
19.5 x 29.5cm (7 11/16 x 11 5/8in).

£1,500 - 2,000
€1,800 - 2,400
US$1,900 - 2,500

Provenance
The Estate of the Artist
Ian Tregarthen Jenkins
Sale; Christie's, South Kensington, 20 October 2005, lot 177 (part lot)
With Abbott and Holder, London, where acquired by the present owner, 2013

48

49

49 AR
FREDERICK GORE C.B.E, R.A (BRITISH, 1913-2009)
Looking Towards Les Arsacs, Les Baux
signed 'F. Gore' (lower left); titled and dated 'Looking towards LES ARSACS LES BAUX 1961' (to stretcher bar)
oil on canvas
51 x 61cm (20 1/16 x 24in).

£4,000 - 6,000
€4,700 - 7,100
US$5,100 - 7,600

Provenance
With The Redfern Gallery, London, 1962
Sale; Sotheby's, London, 9 December 1982, lot 16, where acquired by the family of the present owner, and thence by descent
Private Collection, U.K.

50

50 AR
RIGBY GRAHAM (BRITISH, 1931-2015)
Landscape, Crete
signed and dated 'Rigby Graham 1966' (lower left)
oil on board
55 x 75.5cm (21 5/8 x 29 3/4in).

£800 - 1,200
€940 - 1,400
US$1,000 - 1,500

Provenance
With Gadsby's Fine Art, Leicester

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51 AR
MARY FEDDEN R.A. (BRITISH, 1915-2012)
Oasis, Jordan
signed and dated 'Fedden 1989' (lower left); further signed, titled and numbered '18 Mary Fedden/Oasis' (on Artist's label attached to stretcher bar)
oil on canvas
51 x 61cm (20 1/16 x 24in).

£4,000 - 6,000
€4,700 - 7,100
US$5,100 - 7,600

Provenance
David Gainsborough Roberts, 1989
With Christopher Hull Gallery, London, 1989
Sale; Christie's, South Kensington, 4 March 1999, lot 180
Sale; Bonhams, London, 2 December 2003, lot 146, where acquired by the present owner
Private Collection, U.K.

52 * AR
DAVID SHEPHERD C.B.E. (BRITISH, 1931-2017)
Elephant in the Brush
signed and dated '-David Shepherd-/80' (lower right); signed, dated and inscribed '1980 DAVID SHEPHERD. HASCOMBE. GODALMING. SURREY. ENGLAND' (on canvas overlap)
oil on canvas
61 x 111.5cm (24 x 43 7/8in).

£15,000 - 20,000
€18,000 - 24,000
US$19,000 - 25,000

Provenance
The Artist, from whom commissioned by the present owner
Private Collection, Italy

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

53 AR
DAVID SHEPHERD C.B.E. (BRITISH, 1931-2017)
Elephants and Lion
signed and dated '-David Shepherd-/01' (lower right); further signed and dated '2002 DAVID SHEPHERD' (on canvas overlap)
oil on canvas
35.5 x 63.5cm (14 x 25in).

£12,000 - 18,000
€14,000 - 21,000
US$15,000 - 23,000

Provenance
The Artist, from whom acquired by
David Williams, 2001
With Cornwater Fine, Ravenshead, where acquired by the present owner, 22 August 2020
Private Collection, U.K.

54 AR

DAVID SHEPHERD C.B.E. (BRITISH, 1931-2017)
Tiger Resting
signed '-David Shepherd-' (lower right)
oil on canvas
56 x 91.5cm (22 1/16 x 36in).

£18,000 - 22,000
€21,000 - 26,000
US$23,000 - 28,000

Provenance
With Haynes Fine Art, Broadway, where acquired by the present owner, May 2005
Private Collection, U.K.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

55

55 AR
DONALD GRANT (BRITISH, 1930-2001)
Elephants
signed 'Donald Grant' (lower left)
oil on canvas
76 x 101.5cm (29 15/16 x 39 15/16in).

£2,000 - 3,000
€2,400 - 3,500
US$2,500 - 3,800

Provenance
With MacConnal-Mason, London, where acquired by the family of the present owner, 14 January 1991, and thence by descent
Private Collection, U.S.A.

56

56 AR
MARK CORETH (BRITISH, BORN 1958)
A Cheetah at Chase
signed and numbered 'M Coreth 3/10' (to lower edge)
bronze with a dark brown patina
35.5cm (14in) wide

£2,000 - 3,000
€2,400 - 3,500
US$2,500 - 3,800

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

57 AR

DAVID WYNNE O.B.E.
(BRITISH, 1926-2014)
Black Rhinoceros
signed, titled, dated and numbered 'DAVID/ WYNNE/1997/2/3A' (to back right edge of base of sculpture), stamped with hallmarks for Meiling & Gartrell, London, 1997 (to back left edge of base of sculpture), also inscribed 'BLACK RHINOCEROS/DICEROS BICORNIS/ Made in the Namibian Desert, after the sculptor/was charged by this animal./DAVID WYNNE Sculptor, 1997' (on plaque affixed to base)
sterling silver
18.5 x 41cm (7 5/16 x 16 1/8in) including base; 15.5 x 36.5cm (6 1/8 x 14 3/8in) excluding base

£4,000 - 6,000
€4,700 - 7,100
US$5,100 - 7,600

Provenance
The Artist, by whom gifted to the previous owner, and thence by descent
Acquired from the above by the present owner

We are grateful to Nicola Bennett for her assistance in cataloguing this lot.

57

58 AR

DAVID SHEPHERD C.B.E.
(BRITISH, 1931-2017)
The Three Elms
signed and dated '-David Shepherd-/83' (lower right); further signed and dated '1983 DAVID SHEPHERD' (on canvas overlap)
oil on canvas
41 x 71.5cm (16 1/8 x 28 1/8in).

£2,500 - 3,500
€3,000 - 4,100
US$3,200 - 4,400

Provenance
The Artist, from whom acquired by the family of the present owner, 1983, and thence by descent
Private Collection, U.K.

58

59 AR
KATE NICHOLSON (BRITISH, 1929-2019)
Torhouse Stone Circle
signed, dated and inscribed 'stone circle in cumbria/Kate Nicholson 1940' (to backboard)
oil on board
42 x 63.5cm (16 9/16 x 25in).

£1,000 - 1,500
€1,200 - 1,800
US$1,300 - 1,900

Literature
J. Nicholson, *Kate Nicholson*, Philip Wilson Publishers, London, 2019, p. 32, illustrated

'That was a nice holiday up in Cumberland and Scotland. It is lovely to be able to find places that are real and unspoilt. I thought that almost the most beautiful part was the drive back along the Solway. But it is v much dependent on having just the right light. There is a lot of painting to be done at Whithorn so I hope you can manage to go back someday and finish all those schemes.' - Kate Nicholson, Letter to Winifred Nicholson, *circa* 1959 (J. Nicholson, *Kate Nicholson*, Philip Wilson Publishers, London, 2019, p. 32)

The present work was almost certainly painted at the same time as Winifred Nicholson's painting, *Stranraer Bronze Age Circle*, (see A. Strang, *Winifred Nicholson in Scotland*, National Galleries of Scotland, Edinburgh, 2003, p. 20 and A. Nicholson (ed.), *Unknown Colour: Paintings, Writings, Letters by Winifred Nicholson*, Faber and Faber, London, 1987, p. 205).

We are grateful to Jovan Nicholson for his assistance in cataloguing this lot.

59

60

60 AR
PHILIP SUTTON R.A. (BRITISH, BORN 1928)
Tree on the Common
oil on canvas
86.5 x 86.5cm (34 1/16 x 34 1/16in).
Painted in 1974

£1,500 - 2,000
€1,800 - 2,400
US$1,900 - 2,500

Provenance
With Browse & Darby, London, where acquired by the family of the present owner, and thence by descent
Private Collection, U.K.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

61 * AR

MARY NEWCOMB (BRITISH, 1922-2008)
Woollen Mill Valley with Old Man's Beard
signed and dated '77 Mary Newcomb' (lower right); further signed, titled and dated 'woollen mill valley with old man's beard/Mary Newcomb/77' (on board verso)
oil on board
71 x 122cm (27 15/16 x 48 1/16in).

£4,000 - 6,000
€4,700 - 7,100
US$5,100 - 7,600

Provenance
Private Collection, Switzerland

62 AR
DONALD MCINTYRE (BRITISH, 1923-2009)
Cegin y Diawl
signed 'D McIntyre' (lower left); further signed and titled 'CEGIN Y DIAWL BY DONALD MCINTYRE' (on tape attached to backboard)
oil on board
41 x 102cm (16 1/8 x 40 3/16in).

£3,000 - 5,000
€3,500 - 5,900
US$3,800 - 6,300

The present lot depicts Cegin y Diawl, or The Devil's Kitchen, a black crack that splits the rock Clogwyn y Geifr. Steam often issues from the crack, giving the appearance of something cooking, which gave rise to the crack's distinctive name. Cegin y Diawl is located in Snowdonia.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

63 AR

SIR KYFFIN WILLIAMS R.A. (BRITISH, 1918-2006)
Ruined Cottage, Cwim Silin No.1
signed with initials 'KW.' (lower right)
watercolour and pencil on paper
35 x 49cm (13 3/4 x 19 5/16in).

£4,000 - 6,000
€4,700 - 7,100
US$5,100 - 7,600

Provenance
With Albany Gallery, Cardiff, where acquired by the present owner, March 1984
Private Collection, U.K.

Exhibited
Cardiff, Albany Gallery, *Kyffin Williams R.A., Watercolours and Drawings*, 9-31 March 1984, no. 14

64 AR
SIR KYFFIN WILLIAMS R.A. (BRITISH, 1918-2006)
Heathland, Beaumaris
oil on canvas
41 x 60.5cm (16 1/8 x 23 13/16in).

£12,000 - 18,000
€14,000 - 21,000
US$15,000 - 23,000

Provenance
The Artist, from whom acquired by the previous owner
Their Sale; Bonhams, Knightsbridge, 28 April 2021, lot 23, where acquired by the present owner
Private Collection, U.K.

Please note that the present lot is offered together with a photograph of the Artist with the work.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

65

66

PROPERTY FROM THE ESTATE OF THE LATE SABIH AYKOLER

65 AR
ALEXANDER MACKENZIE (BRITISH, 1923-2002)
Small Landscape
signed, titled and dated 'Alexander/Mackenzie./Small landscape/1961.' (to backboard)
oil on board
46.5 x 22cm (18 5/16 x 8 11/16in).

£1,500 - 2,000
€1,800 - 2,400
US$1,900 - 2,500

Provenance
With The Waddington Galleries, London, 2 April 1962, where acquired by
T. W. (Fello) Atkinson, and thence by descent to the present owner
Private Collection, U.K.

VARIOUS PROPERTIES

66 AR
DAVID NASH R.A. (BRITISH, BORN 1945)
Sheaves
signed and dated 'David Nash. 1970' (lower right), titled 'sheaves' (lower left)
charcoal on paper
113.5 x 79cm (44 11/16 x 31 1/8in).

£800 - 1,200
€940 - 1,400
US$1,000 - 1,500

Provenance
With Annely Juda Fine Art, London

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

67 AR
ALEXANDER MACKENZIE (BRITISH, 1923-2002)
Boscubben Farm, Zennor
signed and titled 'BOSCUBBEN FARM//ZENNOR/Alexander Mackenzie' (on Artist's label attached to backboard)
oil on board
17.5 x 45.5cm (6 7/8 x 17 15/16in).

£3,000 - 5,000
€3,500 - 5,900
US$3,800 - 6,300

Provenance
With Keith Chapman Gallery, London, 1993
Private Collection, U.K.

68

68 AR
KEN HOWARD R.A. (BRITISH, 1932-2022)
Mousehole
signed 'Ken Howard.' (lower right)
oil on canvasboard
19.5 x 25cm (7 11/16 x 9 13/16in).

£1,000 - 1,500
€1,200 - 1,800
US$1,300 - 1,900

Provenance
The Artist, from whom acquired by the present owner

69 AR
KEN HOWARD R.A. (BRITISH, 1932-2022)
Thames at Richmond
signed 'Ken Howard.' (lower right)
oil on canvasboard
25.5 x 30.5cm (10 1/16 x 12in).
(unframed)

£800 - 1,200
€940 - 1,400
US$1,000 - 1,500

69

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

70

70 AR
KEN HOWARD R.A. (BRITISH, 1932-2022)
Beach Family, Marazion
signed 'Ken Howard.' (lower right)
oil on canvasboard
22 x 29.5cm (8 11/16 x 11 5/8in).

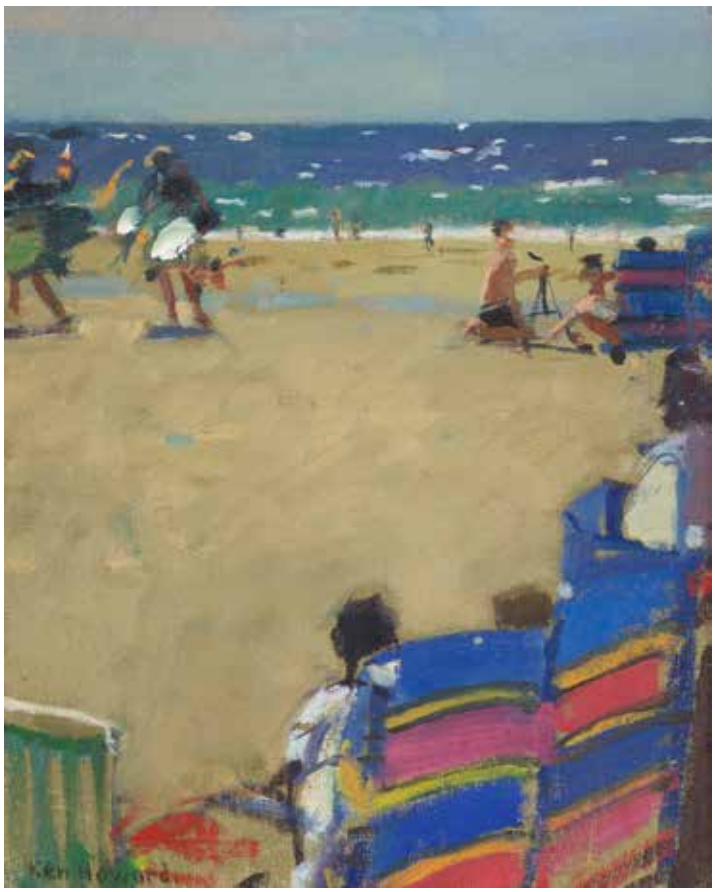
£1,000 - 1,500
€1,200 - 1,800
US$1,300 - 1,900

Provenance
With Brian Sinfield, Burford
Private Collection, U.K.

Exhibited
Burford, Brian Sinfield, *Ken Howard*, October 1993, no. 28

71 AR
KEN HOWARD R.A. (BRITISH, 1932-2022)
Windbreaker
signed 'Ken Howard.' (lower left)
oil on canvasboard
24.5 x 20cm (9 5/8 x 7 7/8in).

£1,000 - 1,500
€1,200 - 1,800
US$1,300 - 1,900



71

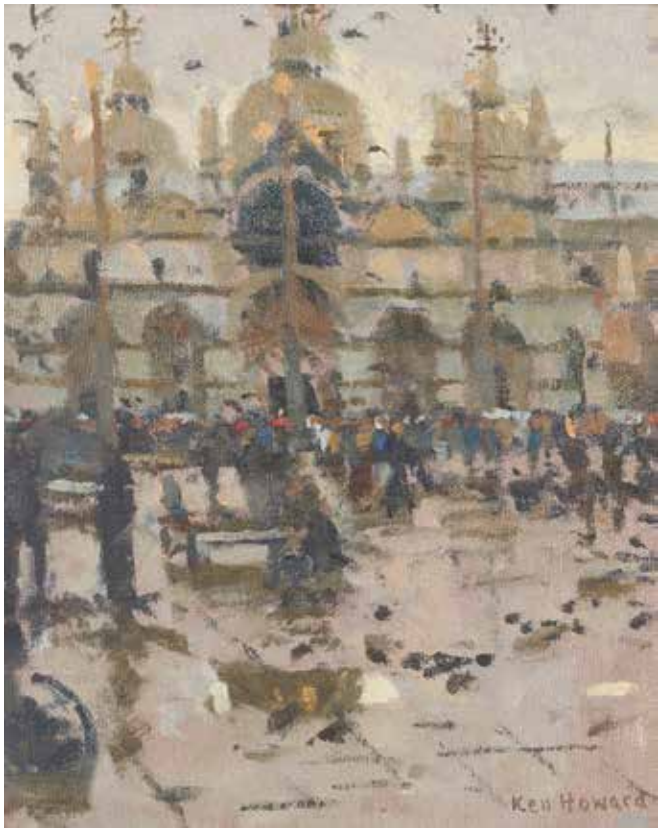
72

72 AR
KEN HOWARD R.A. (BRITISH, 1932-2022)
St Mark's, Venice
signed 'Ken Howard' (lower right)
oil on canvasboard
22 x 28cm (8 11/16 x 11in).

£1,000 - 1,500
€1,200 - 1,800
US$1,300 - 1,900

73 AR
KEN HOWARD R.A. (BRITISH, 1932-2022)
St Mark's Basilica
signed 'Ken Howard' (lower right)
oil on canvasboard
23 x 18cm (9 1/16 x 7 1/16in).

£1,000 - 1,500
€1,200 - 1,800
US$1,300 - 1,900



73

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

74

74 AR
KEN HOWARD R.A. (BRITISH, 1932-2022)
Tuscany
signed with initials 'KH' (lower right)
oil on canvasboard
19 x 24cm (7 1/2 x 9 7/16in).
(unframed)

£600 - 800
€710 - 940
US$760 - 1,000

75 AR
KEN HOWARD R.A. (BRITISH, 1932-2022)
Lucerne
signed 'Ken Howard.' (lower right)
oil on canvasboard
25.5 x 30.5cm (10 1/16 x 12in).
(unframed)

£800 - 1,200
€940 - 1,400
US$1,000 - 1,500

75

76 AR

KEN HOWARD R.A. (BRITISH, 1932-2022)
Valerie: 9.20, August 11, 1987
signed 'Ken Howard.' (lower right)
oil on canvas
122 x 91.5cm (48 1/16 x 36in).
Painted in 1987

£5,000 - 7,000
€5,900 - 8,300
US$6,300 - 8,900

Provenance
With Royal Academy of Arts, London, where acquired by the present owner, 7 July 1988
Private Collection, U.K.

Exhibited
London, Royal Academy of Arts, *Summer Exhibition*, 14 May-7 August 1988, no. 69

Literature
The Artist, vol. 103, no. 6, issue 688, Caxton House, Kent, June 1988, front cover, illustrated
M. Spender, *The Paintings of Ken Howard.*, David & Charles, Exeter, 1992, p. 79, illustrated

Please note that the present lot is offered together with correspondence from the Artist to the buyer, dated 24 May 1988, a copy of 'The Artist' magazine, dated June 1988 and a signed and dedicated copy of M. Spender, *The Paintings of Ken Howard.*, David & Charles, Exeter, 1992.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

77 AR
BERNARD DUNSTAN R.A., R.W.A., N.E.A.C., H.P.S. (BRITISH, 1920-2017)
Standing Nude
signed with initials 'BD' (lower left)
oil on board
24 x 20.5cm (9 7/16 x 8 1/16in).

£800 - 1,200
€940 - 1,400
US$1,000 - 1,500

Provenance
Sale; Bonhams, Knightsbridge, 16 September 2008, lot 94, where acquired by the present owner
Private Collection, U.K.

77

78 AR
BERNARD DUNSTAN R.A., R.W.A., N.E.A.C., H.P.S. (BRITISH, 1920-2017)
Morning, Saint-Félix
signed with initials 'BD' (lower left); titled and dated 'MORNING, ST-FELIX/12.83-1.84' (on board verso)
oil on board
33 x 37cm (13 x 14 9/16in).

£1,000 - 1,500
€1,200 - 1,800
US$1,300 - 1,900

Provenance
With Thomas Agnew & Sons Ltd., London
Private Collection, U.K.

78

79 AR
KEN HOWARD R.A. (BRITISH, 1932-2022)
Charlotte Allongé August
signed 'Ken Howard.' (lower right)
oil on canvas
122 x 101.5cm (48 1/16 x 39 15/16in).

£6,000 - 8,000
€7,100 - 9,400
US$7,600 - 10,000

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

80 AR TP
DAVID WYNNE O.B.E. (BRITISH, 1926-2014)
Reclining Woman
signed, dated and numbered 'DAVID/WYNNE 1963 1/6' (to right foot)
bronze with a dark brown patina
88cm (34 5/8in) wide

£5,000 - 7,000
€5,900 - 8,300
US$6,300 - 8,900

Literature
T.S.R. Boase, D. Wynne and Y. Menuhin, *The Sculpture of David Wynne 1949-1967*, Michael Joseph, London, 1968, pp. 98, 99 and 115, illustrated (another cast)

We are grateful to Nicola Bennett for her assistance in cataloguing this lot.

81 AR
SANDRA FISHER (BRITISH, 1947-1994)
Red Nude
signed and dated 'Sandra Fisher 1989' (on canvas overlap)
oil on canvas
91.5 x 91.5cm (36 x 36in).

£3,000 - 5,000
€3,500 - 5,900
US$3,800 - 6,300

Provenance
With Odette Gilbert Gallery, London
Private Collection, U.K.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

82 AR
RALPH BROWN R.A.
(BRITISH, 1928-2013)
Woman Bathing
bronze with a dark brown patina
44.5cm (17 1/2in) including base; 36cm (14 3/16in) excluding base
Conceived in 1960
From an edition of 9

£1,000 - 1,500
€1,200 - 1,800
US$1,300 - 1,900

Exhibited
London, The Leicester Galleries, *Recent Sculpture by Ralph Brown*, February 1961 (another cast)
London, Pangolin Gallery, *Ralph Brown at Eighty: The Early Decades Revisited*, 18 March-3 May 2009, illustrated (another cast)
London, Pangolin Gallery, *Ralph Brown, A Memorial Exhibition*, 28 February-29 March 2014 (another cast)

Literature
G. Whiteley (ed.), *Social, Savage, Sensual: The Sculpture of Ralph Brown*, Redcliffe Press, Bristol, 2009, pp. 69 and 160, illustrated (another cast)

We are grateful to the Estate of the Artist for their assistance in cataloguing this lot.

82

83

83 AR
KEN HOWARD R.A. (BRITISH, 1932-2022)
Nude in Studio
signed and dated 'Ken Howard/86' (lower right)
oil on canvas
51.5 x 61.5cm (20 1/4 x 24 3/16in).

£2,500 - 3,500
€3,000 - 4,100
US$3,200 - 4,400

84

84 AR
REG BUTLER (BRITISH, 1913-1981)
Seated Girl
bronze with a brown patina, on a slate base
15cm (5 7/8in) including base; 14.5cm (5 11/16in) excluding base
Conceived in 1964

£1,500 - 2,000
€1,800 - 2,400
US$1,900 - 2,500

Provenance
With Pierre Matisse Gallery, New York, 22 January 1965

Literature
M. Garlake, *The Sculpture of Reg Butler*, The Henry Moore Foundation in association with Lund Humphries, Aldershot, 2006, p. 163, no. 226, illustrated (another cast)

85

85 AR
REG BUTLER (BRITISH, 1913-1981)
Seated Girl
bronze with a brown patina, on a slate base
14cm (5 1/2in) high including base; 13cm (5 1/8in) high excluding base
From an edition of 8
Conceived in 1964

£1,500 - 2,000
€1,800 - 2,400
US$1,900 - 2,500

Provenance
With Pierre Matisse Gallery, New York, 22 January 1965

Exhibited
London, Gimpel Fils, *Reg Butler Musée Imaginaire: Bronze Middle and Later Period*, 10 September-11 October 1986, no. 19 (another cast)

Literature
M. Garlake, *The Sculpture of Reg Butler*, The Henry Moore Foundation in association with Lund Humphries, Aldershot, 2006, no. 225, p. 162, illustrated (another cast)

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

86 AR
REG BUTLER (BRITISH, 1913-1981)
Study for Head of Circus
stamped with Artist's monogram, numbered '1/8' and stamped with foundry mark (to base)
bronze with a dark brown patina
20.5cm (8 1/16in) high
Conceived in 1959

£1,500 - 2,000
€1,800 - 2,400
US$1,900 - 2,500

Exhibited
London, Hanover Gallery, *Reg Butler: Sculpture*, 9 June-8 July 1960, no. 17 (another cast)
New York, Pierre Matisse Gallery, *Reg Butler: Recent Sculpture*, 30 October-17 November 1962, no. 18 (another cast)
London, Gimpel Fils, *Reg Butler: Musée Imaginaire: Bronzes Middle & Late Period*, 10 September-11 October 1986, no. 12 (another cast)

Literature
M. Garlake, *The Sculpture of Reg Butler*, The Henry Moore Foundation in association with Lund Humphries, Aldershot, 2006, p. 157, no. 202, illustrated (another cast)

86

87 AR
REG BUTLER (BRITISH, 1913-1981)
Study for Girl Looking Down
stamped with Artist's monogram and numbered '7/8' (to left side)
bronze with a brown patina
22cm (8 11/16in) high including base; 14.5cm (5 11/16in) excluding base
Conceived in 1962

£2,000 - 3,000
€2,400 - 3,500
US$2,500 - 3,800

Literature
M. Garlake, *The Sculpture of Reg Butler*, The Henry Moore Foundation in association with Lund Humphries, Aldershot, 2006, p. 161, no. 222, illustrated (another cast)

Exhibited
London, Hanover Gallery, *Reg Butler: Sculpture and Drawings*, July-September 1963, no. 14, illustrated (another cast)

87

88 AR

REG BUTLER (BRITISH, 1913-1981)
Single Figure from Musée Imaginaire
stamped with Artist's monogram, numbered '9/9' and stamped with foundry mark (to base)
bronze with a brown patina
19cm (7 1/2in) high
Conceived in 1961-2
From an edition of 9

£1,500 - 2,000
€1,800 - 2,400
US$1,900 - 2,500

Exhibited
London, Hanover Gallery, *Reg Butler: Sculpture and Drawings*, July-September 1963, no. 16, illustrated (as *Series of Small Bronzes*) (another cast)
probably London, Arts Council Gallery, *The Gregory Fellows: University of Leeds: Reg Butler, Martin Froy, Kenneth Armitage, Terry Frost, Hubert Dalwood, Alan Davie, Trevor Bell, Austin Wright*, 8-29 February 1964, no. 6 (as *Three Maquettes*) (another cast)
Caracas, Galeria Freites, *Reg Butler: Esculturas en Bronce*, May-June 1983 (another cast)
London, Tate Gallery, *Reg Butler*, 16 November 1983-15 January 1984, no. 63 (another cast)

Literature
M. Garlake, *The Sculpture of Reg Butler*, The Henry Moore Foundation in association with Lund Humphries, Aldershot, 2006, pp. 18, 19 and 162, no. 224, fig. 4, illustrated (another cast)
Illustrated Catalogue of Acquisitions 1984-86, Tate Gallery Publications, London, 1988, p. 117, no. T 03703 (another cast)

'After the 1963 Hanover Gallery exhibition Butler read *Le Musée Imaginaire* by André Malraux (1901-76) and renamed the group in tribute to Malraux, who had conceived the *musée imaginaire* as 'the "Museum without Walls", whose local habitation is solely in the mind of each of us'. The bronzes, mostly modelled in wax, with some heads in carved plaster, recall objects for play, for handling, for the imagination, dream figures too far removed from everyday sculpture to exist on any but the private scale of the small room in which they were made, where he set 'each one in a recess in the wall formed by a blocked-up window whose dimensions eventually become those of the display cabinet'. All were conceived as female although many of them are far from human in appearance, as if made to resemble primitive objects. Retrospectively Butler expressed 'irritation with...neo-primitive sculpture. I felt that all the major 20th century figure sculptors were living on the emotions of long-dead cultures making cult objects for non-existent societies'. Initially he intended to sell the figures separately, but after devising the box frame he decided to sell them only as a complete group.' (M. Garlake, *The Sculpture of Reg Butler*, The Henry Moore Foundation in association with Lund Humphries, Aldershot, 2006, p. 162)

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

89 AR
REG BUTLER (BRITISH, 1913-1981)
Japanese Girl
stamped with Artist's monogram, numbered '6/9' and stamped with Valsuani foundry mark (to reverse of figure)
bronze with a brown patina
43.5cm (17 1/8in) high including base; 37.5cm (14 3/4in) high excluding base
Conceived in 1966

£3,000 - 5,000
€3,500 - 5,900
US$3,800 - 6,300

Exhibited
London, Tate, *Reg Butler*, 16 November 1983-15 January 1984, no. 66 (another cast)
London, Gimpel Fils, *Reg Butler Musée Imaginaire: Bronze Middle and Later Period*, 10 September-11 October 1986, no. 38 (another cast)

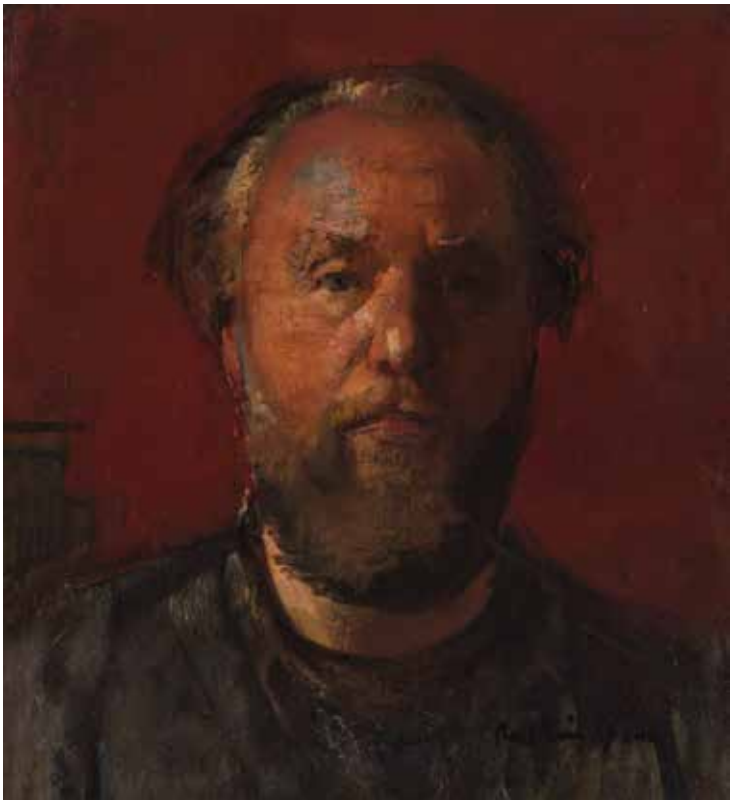
Literature
M. Garlake, *The Sculpture of Reg Butler*, The Henry Moore Foundation in association with Lund Humphries, Aldershot, 2006, no. 242, p. 166, illustrated (another cast)

90

90 AR
JOHN BANTING (BRITISH, 1902-1972)
Self-Portrait
oil on canvas
59.5 x 48.5cm (23 7/16 x 19 1/8in).

£2,000 - 3,000
€2,400 - 3,500
US$2,500 - 3,800

Provenance
Sale; Christie's, South Kensington, 31 October 2007, lot 1246
Matthew Rutenberg
Acquired by the present owner 2020



91

91 AR
RUSKIN SPEAR R.A. (BRITISH, 1911-1990)
Self-Portrait
signed 'Ruskin Spear' (lower right); further signed, titled and dated 'Self Portrait 1945/ Ruskin Spear' (to backboard)
oil on board
40.5 x 37.5cm (15 15/16 x 14 3/4in).

£1,500 - 2,000
€1,800 - 2,400
US$1,900 - 2,500

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

92

93 AR
RONALD OSSORY DUNLOP R.A., R.B.A. (BRITISH, 1894-1973)
Myself with Yellow Scarf
signed 'Dunlop' (lower right)
oil on canvas
76 x 50.5cm (29 15/16 x 19 7/8in).

£1,500 - 2,000
€1,800 - 2,400
US$1,900 - 2,500

Exhibited
London, Royal Academy of Arts, *Summer Exhibition*, 2 May-16 August 1953, no. 523

94

92 AR
ROBERT BUHLER, R.A. (BRITISH, 1916-1989)
Self-Portrait
signed 'Buhler.' (lower right)
oil on canvasboard
49 x 34.5cm (19 5/16 x 13 9/16in).

£800 - 1,200
€940 - 1,400
US$1,000 - 1,500

93

94 AR
JOHN BRATBY R.A. (BRITISH, 1928-1992)
Self-Portrait
signed 'John Bratby' (lower left)
oil on canvas
68.5 x 43.5cm (26 15/16 x 17 1/8in).

£1,500 - 2,000
€1,800 - 2,400
US$1,900 - 2,500

Provenance
Patti Bratby, and thence by descent to the previous owner

95

95 AR
PATRICK PROCKTOR R.A. (BRITISH, 1936-2003)
Portrait of Jimi Hendrix
signed and dated 'Patrick Procktor 73' (lower right)
watercolour and pencil on paper, laid on board
33 x 33cm (13 x 13in).

£5,000 - 7,000
€5,900 - 8,300
US$6,300 - 8,900

Procktor met Jimi Hendrix in the late 1960s at the home of John Kloss, a fashion designer.

96 AR
PATRICK PROCKTOR, R.A., R.W.S. (BRITISH, 1936-2003)
Still Life with Pineapple
signed 'Patrick Procktor' (lower right)
watercolour and pencil on paper
57 x 81.5cm (22 7/16 x 32 1/16in).

£800 - 1,200
€940 - 1,400
US$1,000 - 1,500

96

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

97

97 AR
PATRICK PROCKTOR, R.A., R.W.S.
(BRITISH, 1936-2003)
Portrait of a Man
watercolour on paper
29.5 x 22cm (11 5/8 x 8 11/16in).

£800 - 1,200
€940 - 1,400
US$1,000 - 1,500

98 AR
PATRICK PROCKTOR
(BRITISH, 1936-2003)
Crew
signed, dated and inscribed '16th Feb 74/ Patrick Procktor 500 miles ENE Ascension Is.' (lower right)
watercolour on paper
23.5 x 47.5cm (9 1/4 x 18 11/16in).

£1,000 - 1,500
€1,200 - 1,800
US$1,300 - 1,900

Provenance
With Gallery 101, Johannesburg, 1974, where acquired by the family of the present owner, and thence by descent
Private Collection, U.K.

Exhibited
Johannesburg, Gallery 101, *Patrick Procktor, Presented by Orde Levinson*, March 1974

98

99

99 AR
DAVID BREUER-WEIL (BRITISH, BORN 1965)
Nude on Blue
signed, dated and inscribed 'David Breuer-Weil/ Cambridge/December 1985' (on canvas verso)
acrylic on canvas
61 x 51cm (24 x 20 1/16in).
(unframed)

£800 - 1,200
€940 - 1,400
US$1,000 - 1,500

Provenance
The Artist, by whom gifted to the present owner
Private Collection, U.K.

We are grateful to the Breuer-Weil studio for their assistance in cataloguing this lot.

100

100 AR
DAVID BREUER-WEIL (BRITISH, BORN 1965)
Figure in Red Shorts
signed, dated and inscribed 'David Breuer-Weil/ Cambridge/December 1985' (on canvas verso)
acrylic and pencil on canvas
61 x 51cm (24 x 20 1/16in).
(unframed)

£800 - 1,200
€940 - 1,400
US$1,000 - 1,500

Provenance
The Artist, by whom gifted to the present owner
Private Collection, U.K.

We are grateful to the Breuer-Weil studio for their assistance in cataloguing this lot.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

101 AR
KARIN JONZEN (BRITISH, 1914-1998)
The Lovers
signed 'K Jonzen' (to base)
bronze with a dark brown patina, on a granite base
24cm (9 7/16in) (including base); 21cm (8 1/4in) (excluding base)

£600 - 800
€710 - 940
US$760 - 1,000

Provenance
Sale; Bonhams, Knightsbridge, 20 March 2012, lot 141, where acquired by the present owner
Private Collection, U.K.

101

102 AR
RALPH BROWN R.A. (BRITISH, 1928-2013)
Lovers V
stamped with monogram (lower right)
bronze
59.5 x 82cm (23 7/16 x 32 5/16in).
Conceived in 1972
From an edition of 9

£1,000 - 1,500
€1,200 - 1,800
US$1,300 - 1,900

Literature
G. Whiteley (ed.), *Social, Savage, Sensual: The Sculpture of Ralph Brown*, Redcliffe Press, Bristol, 2009, p. 162

102

103 AR TP

DAVID WYNNE O.B.E. (BRITISH, 1926-2014)

The Three Graces
signed, dated and numbered 'DAVID WYNNE/1990/3/6' (to base);
stamped with Morris Singer foundry mark (to side of base)
bronze with a green patina
83cm (32 11/16in) high; 60cm (23 5/8in) diameter

£10,000 - 15,000
€12,000 - 18,000
US$13,000 - 19,000

Provenance
The Artist, from whom acquired by
Anthony Everett
Rupert Everett

Literature
J. Stone (ed.), *The Sculpture Of David Wynne 1974-1992*, Lund Humphries, London, 1993, pp. 145 and 158, illustrated (another cast)

We are grateful to Nicola Bennett for her assistance in cataloguing this lot.

(Reverse)

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

104 AR
DAVID WYNNE O.B.E. (BRITISH, 1926-2014)
Five Swimmers Maquette
signed, dated and numbered 'DAVID WYNNE/3/6 1978' (to side of base)
bronze with a dark grey patina
49.5cm (19 1/2in) high

£10,000 - 15,000
€12,000 - 18,000
US$13,000 - 19,000

Provenance
With Gallery Tresco, New Grimsby

Literature
J. Stone (ed.), *The Sculpture Of David Wynne 1974-1992*, Lund Humphries, London, 1993, pp. 153 and 157, illustrated (another cast)

The present lot is a maquette for the fountain in Staines Memorial Park.

We are grateful to Nicola Bennett for her assistance in cataloguing this lot.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

105 AR
DAVID WYNNE O.B.E. (BRITISH, 1926-2014)
Two Dolphins
signed, numbered and stamped with Morris Singer foundry mark 'DAVID WYNNE 3/6' (to base)
bronze with a green patina
46.5cm (18 5/16in) high
Conceived in 1985

£12,000 - 18,000
€14,000 - 21,000
US$15,000 - 23,000

Provenance
Dr Robert C. Springborn and Mrs Carolyn J. Springborn, Florida

Exhibited
London, Mall Galleries, *A Celebration of Life: David Wynne, 50 Years of Sculpture*, 20 February-8 March 1997, no. 8

Literature
J. Stone (ed.), *The Sculpture of David Wynne 1974-1992*, Lund Humphries, London, 1993, p. 158

We are grateful to Nicola Bennett for her assistance in cataloguing this lot.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

106 * AR
JAMES BUTLER R.A. (BRITISH, 1931-2022)
Pensive Dancer
signed, numbered and dated 'IV/X Butler 89' (to base)
bronze with a dark brown and green patina
56cm (22 1/16in) high excluding base; 59cm (23 1/4in) high including base

£1,200 - 1,800
€1,400 - 2,100
US$1,500 - 2,300

Provenance
Royal Academy of Arts, London, where acquired by the present owner, 1989
Private Collection, U.K.

Exhibited
London, Royal Academy of Arts, *Summer Exhibition*, 10 June-20 August 1989, no. 854

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

107 AR TP
ENZO PLAZZOTTA (ITALIAN, 1921-1981)
Nureyev, (Life-size)
stamped with signature, artist's cast symbol and foundry mark (to side of base)
bronze with a dark brown patina
167.5cm (65 15/16in) high
Conceived in 1979
Artist's cast aside from an edition of 9

£7,000 - 10,000
€8,300 - 12,000
US$8,900 - 13,000

Provenance
Acquired by the present owner, *circa* 1999
Private Collection, U.K.

Exhibited
New York, Wildenstein, 1980 (another cast)
London, Bedford College, 1980 (another cast)

Literature
R. O'Conor and C. Plazzotta, *Enzo Plazzotta, A Catalogue Raisonné*, Trefoil Books Ltd, London, 1986, p. 154, no. 302, illustrated p. 105 (another cast)
Home, The Sunday Times, 2 April 2006, front cover of section 9, illustrated

108

109

108
RUTH LATTER (BRITISH, 1869-1949)
Petit Danseuse Sur le Fil de Fer
signed and dated 'R Latter 1906' (lower left)
chalk on paper
36 x 22.5cm (14 3/16 x 8 7/8in).

£700 - 1,000
€830 - 1,200
US$890 - 1,300

109
CHRISTOPHER RICHARD WYNNE NEVINSON A.R.A. (BRITISH, 1889-1946)
Theatre Study
signed with monogram (lower right)
chalk on paper
37 x 24cm (14 9/16 x 9 7/16in).
Executed *circa* 1913

£1,500 - 2,000
€1,800 - 2,400
US$1,900 - 2,500

Provenance
The Artist, by whom gifted to
Majorie Puttick, and thence by descent to the previous owner
Private Collection, U.K.

We are grateful to Christopher Martin for his assistance in cataloguing this lot.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

110 AR
FRANK DOBSON R.A. (BRITISH, 1886-1963)
Statuette; Evening Standard Drama Award for *Tiger at the Gates*
signed 'Dobson' (to left edge of base)
bronze with a dark brown patina
35cm (13 3/4in) including base; 27.5cm (10 13/16in) high excluding base
Conceived in 1955

£800 - 1,200
€940 - 1,400
US$1,000 - 1,500

Literature
N. Jason and L. Thompson-Pharoah, *The Sculpture of Frank Dobson*, Henry Moore Foundation in association with Lund Humphries, Much Hadham, 1994, p. 162, no. 230, illustrated (another cast)

The present lot was awarded for Best Play at the 1955 Evening Standard Drama Awards to *Tiger at the Gates*, by Jean Giraudoux.

111 AR
SIR JACOB EPSTEIN (BRITISH, 1880-1959)
Gabrielle Soene
bronze with a green patina
55cm (21 5/8in) high
Conceived in 1918-19

£5,000 - 7,000
€5,900 - 8,300
US$6,300 - 8,900

Exhibited
London, The Leicester Galleries, *An Exhibition of Recent Sculpture by Jacob Epstein*, February 1920, no. 4 (another cast) (as *Gabrielle Saone*)
London, The Leicester Galleries, *Fifty Years of Bronzes and Drawings by Sir Jacob Epstein*, 10 June-7 July 1960, no. 15 (another cast)

Literature
B. Van Dieren, *Epstein*, John Lane, 1920, pl. XXX, illustrated (another cast)
A. Haskell, *The Sculptor Speaks, Jacob Epstein to Arnold Haskell. A Series of Conversations on Art*, Heinemann, 1931, p. 177 (another cast)
R. Buckle, *Jacob Epstein Sculptor*, Faber & Faber, 1963, p. 102, pl. 156, illustrated (another cast)
E. Silber, *The Sculpture of Epstein with a Complete Catalogue*, Phaidon, Oxford, 1986, p. 145, no. 101, illustrated (another cast)

The present lot depicts Gabrielle Soene, who was a Belgian former model for Amedeo Modigliani.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

112 AR
SIR JACOB EPSTEIN (BRITISH, 1880-1959)
Nan (The Dreamer) - Head and Shoulders
bronze with a dark brown patina, on a perspex base
19cm (7 1/2in) high including base; 15cm (5 7/8in) high excluding base
Conceived in 1911

£2,000 - 3,000
€2,400 - 3,500
US$2,500 - 3,800

Literature
A. Haskell, *The Sculptor Speaks, Jacob Epstein to Arnold Haskell. A Series of Conversations on Art*, Heinemann, 1931, p. 168 (as *Nan - Head and Neck*) (another cast)
E. Silber, *The Sculpture of Epstein with a Complete Catalogue*, Phaidon, Oxford, 1986, p. 129, no. 37, illustrated (another cast)

The present lot depicts Nan Condron, who met Epstein at the Café Royal on Regent Street in approximately 1909. Nan worked exclusively with Epstein over several years as a model, giving up her work with other artists including William Orpen and William Rothenstein. Epstein was drawn to Nan because of her bohemian appearance, and produced several bronzes in her likeness.

112

113
WALTER RICHARD SICKERT A.R.A. (BRITISH, 1860-1942)
Portrait of Victor Lecourt
signed 'Sickert' (lower left), titled 'Victor Lecour' (lower right)
pen and ink and pencil on paper, squared for transfer
14 x 16cm (5 1/2 x 6 5/16in).

£800 - 1,200
€940 - 1,400
US$1,000 - 1,500

Provenance
With Beaux Arts Gallery, London
Fritz Gross, and thence by descent to the present owner
Private Collection, U.K.

Exhibited
Oxford, Ashmolean Museum, *Impressionist and Modern: The Art and Collection of Fritz Gross*, 14 August-21 October 1990, no. 49

Literature
W. Baron, *Sickert, Paintings and Drawings*, Yale University Press, New Haven and London, 2006, pp. 480-481, no. 559.4

113

114

114 AR
DAVID JAGGER R.O.I. (BRITISH, 1891-1958)
Portrait of a Boy
oil on panel
51 x 41cm (20 1/16 x 16 1/8in).
Painted *circa* 1928-9

£5,000 - 8,000
€5,900 - 9,400
US$6,300 - 10,000

Throughout the 1920s and 30s Jagger was known for painting children's portraits, many of whom were fair haired boys, and he was commissioned to produced a number of large scale child portraits for wealthy and aristocratic patrons. In the present work, there are similarities to *Brian* (sold in these rooms for £18,750, 22 November 2017), the hair & eye colour in particular, although here, the boy's hairline is depicted in the opposite direction and is more likely an unknown sitter.

It is possible that the present work was commissioned by the advertising agency, J. Walter Thompson, David Jagger's former employer during the Great War, who used it for commercial purposes in some form of advertising campaign. David Jagger's illustrative work was incorporated in several important national advertising campaigns during the late 1920s, including Players Cigarettes, Horlicks soft drinks and Clarks Threads.

We are grateful to Timothy Dickson for his assistance in cataloguing this work.

115

115
MARK LANCELOT SYMONS (BRITISH, 1887-1935)
Chicks
signed and dated 'MARK/SYMONS/1934' (lower right)
oil on canvas
92 x 61.5cm (36 1/4 x 24 3/16in).

£5,000 - 7,000
€5,900 - 8,300
US$6,300 - 8,900

Provenance
Acquired by the family of the present owner in 1934, and thence by descent
Private Collection, U.K.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

116 AR
SIR JACOB EPSTEIN (BRITISH, 1880-1959)
First Portrait of Enver (Head)
bronze with a brown patina
34cm (13 3/8in) high including base; 26cm (10 1/4in) excluding base
Conceived in 1925

£2,000 - 3,000
€2,400 - 3,500
US$2,500 - 3,800

Exhibited
London, The Leicester Galleries, *Catalogue of an Exhibition of New Work in Sculpture by Jacob Epstein*, June-July 1926, p. 11, no. 8, illustrated (another cast)
New York, Ferargil Gallery, *Sculpture by Jacob Epstein*, November-December 1927, no. 23 (another cast)

Literature
A. Haskell, *The Sculptor Speaks, Jacob Epstein to Arnold Haskell. A Series of Conversations on Art*, Heinemann, 1931, p. 183 (another cast)
R. Buckle, *Jacob Epstein Sculptor*, Faber & Faber, 1963, p. 141, pl. 214, illustrated (another cast)
E. Silber, *The Sculpture of Epstein with a Complete Catalogue*, Phaidon, Oxford, 1986, p. 157, no. 157, illustrated (another cast)

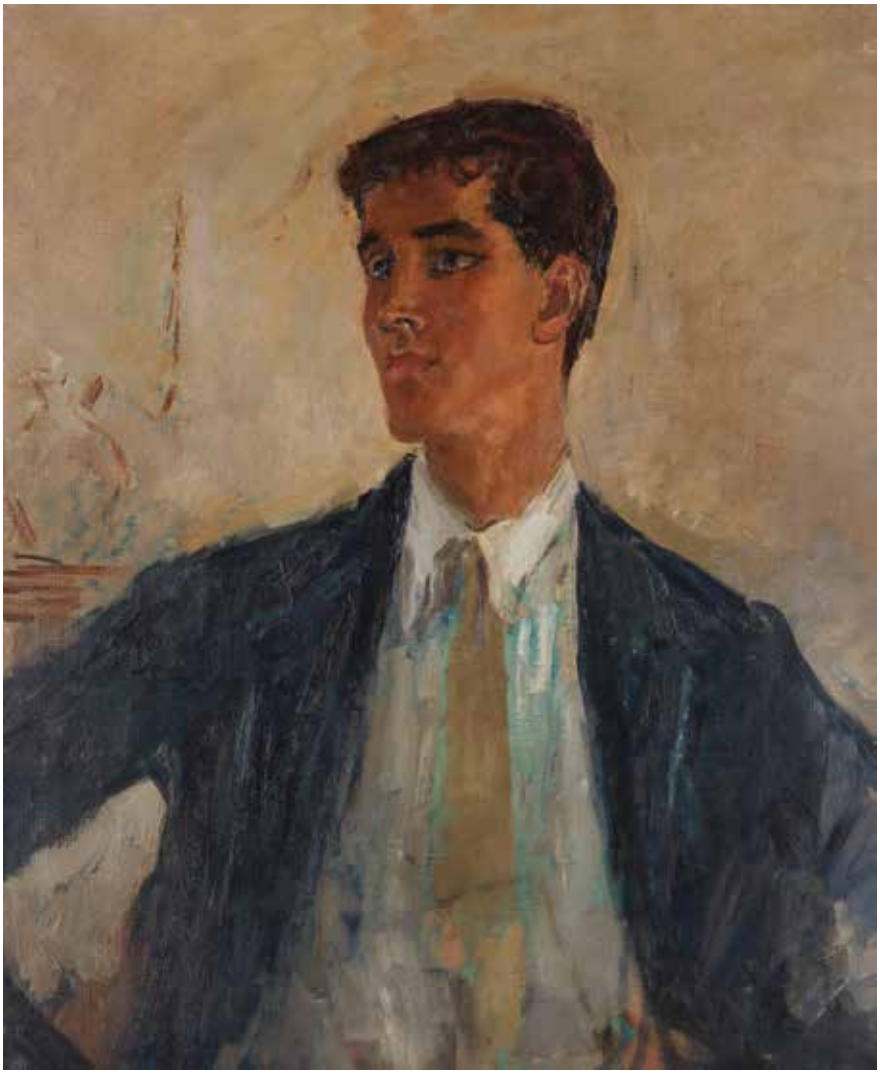
The model for the present lot is the son of Sunita, who also sat as the model for Christ in Epstein's *Madonna and Child*.

116

117 AR
MERVYN PEAKE (BRITISH, 1911-1968)
A Portrait of Fabian Peake
oil on canvas
30.5 x 25.5cm (12 x 10 1/16in).

£800 - 1,200
€940 - 1,400
US$1,000 - 1,500

117



118 AR
AUGUSTUS EDWIN JOHN O.M., R.A.
(BRITISH, 1878-1961)
Portrait of Henry John
oil on canvas
75 x 60cm (29 1/2 x 23 5/8in).
Painted in 1930

£5,000 - 7,000
€5,900 - 8,300
US$6,300 - 8,900

We are grateful to Rebecca John for her assistance in cataloguing this lot.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

119 AR
AUGUSTUS JOHN O.M., R.A. (BRITISH, 1878-1961)
Girl Lifting Her Skirt
signed 'John-' (lower right)
pencil on paper
33.5 x 16.5cm (13 3/16 x 6 1/2in).

£2,000 - 3,000
€2,400 - 3,500
US$2,500 - 3,800

Provenance
With Arthur Tooth & Sons, London
Sir Edward Baron
The Collectors Gallery, Johannesburg, where acquired by the family of the present owner, 9 October 1975, and thence by descent
Private Collection, U.K.

Exhibited
Leeds, Temple Newsam House, *Paintings and Drawings by Augustus John O.M. R.A.*, 24 July-31 August 1946, no. 101
London, The Arts Council of Great Britain, *An Exhibition of Drawings and Paintings by Augustus John*, 1948, no. 73

We are grateful to Rebecca John for her assistance in cataloguing this lot.

119

120

120 AR
SIR STANLEY SPENCER R.A. (BRITISH, 1891-1959)
Two Women Conversing Over a Fence
indistinctly signed, dated and inscribed 'Stanley Spencer/1939.' (lower right)
pencil and coloured pencil on paper, squared for transfer
31.5 x 22cm (12 3/8 x 8 11/16in).

£1,500 - 2,000
€1,800 - 2,400
US$1,900 - 2,500

Provenance
With The Piccadilly Gallery, London, where acquired by the family of the present owner, September 1978
Private Collection, U.K.

Exhibited
London, The Piccadilly Gallery, *Sir Stanley Spencer, R.A. 1891-1951: A Collection of Paintings and Drawings*, 19 September-14 October 1978, no. 48, illustrated

The present lot is thought to be a preparatory drawing executed for Spencer's *Church House* scheme. After completing Sandham Memorial Chapel in 1932, Spencer planned a series of fifty works to decorate an imagined building. No patron stepped forward to support the venture, and *Church House* was never executed. From 1932 onwards, the majority of figurative pieces by the artist were part of this series, which continued to evolve and change over the remaining years of the artist's life. The theme and composition of *Two Women Conversing Over a Fence* are comparable to Spencer's earlier 1936 painting *Neighbours*. *Neighbours* is part of the Domestic Scenes series, and depicts the Artist's sister Annie handing a gift over the hedge, a scene which is echoed in the meeting of the two figures over the fence in *Two Women Conversing Over a Fence*.

We are grateful to Carolyn Leder for her assistance in cataloguing this lot.

121 AR
SIR JACOB EPSTEIN (BRITISH, 1880-1959)
Nude Study B (Betty Peters)
bronze with a dark brown patina
58cm (22 13/16 in) wide
Conceived in 1943-45

£2,500 - 3,500
€3,000 - 4,100
US$3,200 - 4,400

Exhibited
London, The Leicester Galleries, *Jacob Epstein, New Sculpture*, February-March 1947, no. 13 (another cast)

Literature
R. Buckle, *Jacob Epstein Sculptor*, Faber & Faber, 1963, p. 281, pls. 429 - 30, illustrated (another cast)
E.P. Schinman and B.A. Schinman, *Jacob Epstein, A Catalogue of the Collection of Edward P. Schinman*, Farleight Dickinson University Press, 1970, p. 105, illustrated (another cast)
E. Silber, *The Sculpture of Epstein with a Complete Catalogue*, Phaidon, Oxford, 1986, p. 193, no. 342, illustrated (another cast)

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

122

122 AR
JOHN NORTHCOTE NASH R.A.
(BRITISH, 1893-1977)
Nude on a Chaise-Longue
watercolour and pencil on paper
36.5 x 54.5cm (14 3/8 x 21 7/16in).
Painted *circa* 1930

£3,000 - 5,000
€3,500 - 5,900
US$3,800 - 6,300

Provenance
Fletcher Robinson
With New Grafton Gallery, London
Sale; Bonhams, Knightsbridge, 17 November 2015, lot 67, where acquired by the present owner

The sitter in the present lot is thought to be the artist's wife, Christine Kühlenthal.

123
CHRISTOPHER WOOD
(BRITISH, 1901-1930)
Study of a Male Nude, Arms Upraised
pencil on paper
30 x 14.5cm (11 13/16 x 5 11/16in).

£1,000 - 1,500
€1,200 - 1,800
US$1,300 - 1,900

Provenance
The Artist's sister
The Estate of Professor Ritchie Ovendale, Aberystwyth
With Stanhope Shelton Pictures, Suffolk, where acquired by the present owner, 30 April 1977
Private Collection, U.K.

123

124

124
CHRISTOPHER WOOD (BRITISH, 1901-1930)
Standing Male Nude
pencil on paper
29 x 16.5cm (11 7/16 x 6 1/2in).

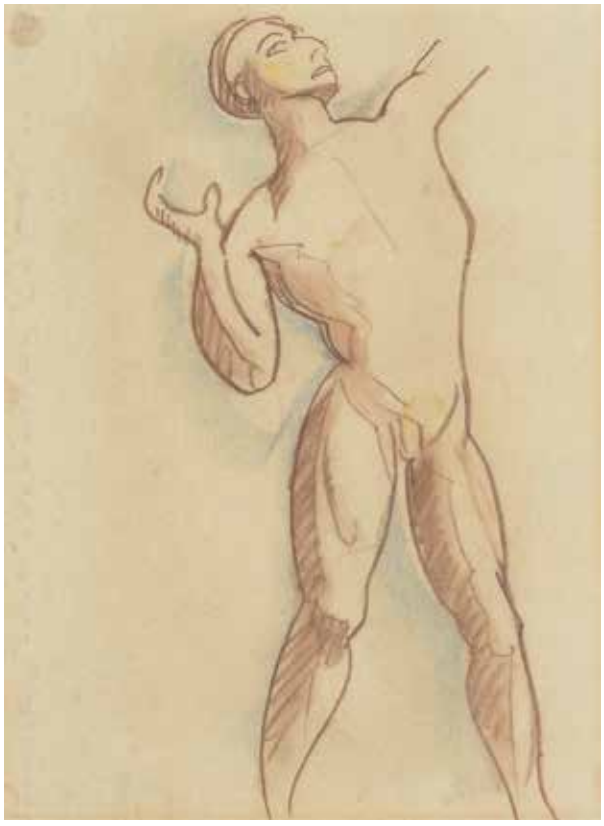
£1,000 - 1,500
€1,200 - 1,800
US$1,300 - 1,900

Provenance
The Artist's sister
The Estate of Professor Ritchie Ovendale, Aberystwyth
With Stanhope Shelton Pictures, Suffolk, where acquired by the present owner, 9 March 1981
Private Collection, U.K.

125
CHRISTOPHER WOOD (BRITISH, 1901-1930)
A Study of a Male Nude in a Throwing Position
chalk on paper
27 x 19.5cm (10 5/8 x 7 11/16in).

£800 - 1,200
€940 - 1,400
US$1,000 - 1,500

Provenance
The Artist's sister
The Estate of Professor Ritchie Ovendale, Aberystwyth
With Stanhope Shelton Pictures, Suffolk, where acquired by the present owner, 10 March 1979
Private Collection, U.K.



125

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126

126 AR
DUNCAN GRANT (BRITISH, 1885-1978)
Paul Roche Seen From the Back
signed with initials and dated 'D.G./July/49' (lower right)
charcoal on paper
46 x 56cm (18 1/8 x 22 1/16in).
(unframed)

£1,500 - 2,000
€1,800 - 2,400
US$1,900 - 2,500

Provenance
Martin Battersby (1914-1982), from whom acquired by the present owner
Private Collection, U.K.

We are grateful to Richard Shone for his assistance in cataloguing this lot.

127
CHRISTOPHER WOOD (BRITISH, 1901-1930)
Paris
titled 'Paris' (lower right)
pencil on paper
33 x 24cm (13 x 9 7/16in).

£1,000 - 1,500
€1,200 - 1,800
US$1,300 - 1,900

Provenance
The Artist's sister
The Estate of Professor Ritchie Ovendale, Aberystwyth
With Stanhope Shelton Pictures, Suffolk, where acquired by the present owner
Private Collection, U.K.

127

128 AR
LEON UNDERWOOD (BRITISH, 1890-1975)
Pounding Fou-Fou
signed 'Leon U.' (lower right)
oil on canvas
61 x 51cm (24 x 20 1/16in).
Painted in 1946

£2,500 - 3,500
€3,000 - 4,100
US$3,200 - 4,400

Literature
C. Neve, *Leon Underwood*, Lund Humphries Ltd, Bradford, 1974, p. 188, no. 145, illustrated

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

129 AR
LEON UNDERWOOD (BRITISH, 1890-1975)
Man and Bird
signed and dated 'U.62/Leon' (to base)
bronze with a dark brown patina, on a wooden base
40.5cm (15 15/16in) including base; 37.5cm (14 3/4in) high excluding base
From an edition of 10

£2,500 - 3,500
€3,000 - 4,100
US$3,200 - 4,400

Literature
B. Whitworth, *The Sculpture of Leon Underwood*, Hampshire, 2000, p. 142, no. 214, illustrated (another cast)

Exhibited
London, Kaplan Gallery, *Sculpture by Leon Underwood*, 24 April-18 May 1963, no. 8 (another cast)
The Minories, Colchester, *Leon Underwood: A Retrospective Exhibition*, 9 August-10 September 1969, no. 77 (another cast)
London, Archer Gallery, *Leon Underwood, Michael Aram and Georges Brunon*, 30 October - 29 November 1969, no. 56 (another cast)
London, The Redfern Gallery, *Paintings, Drawings, Prints and Sculpture by Leon Underwood*, 16 March - 15 April 1999, no. 15 (another cast)

130

130 AR
ALAN LYDIAT DURST (BRITISH, 1883-1970)
Bear Cub
signed with initials and dated 'ALD/1948' (to back)
Lignum vitae
42cm (16 9/16in) high

£1,000 - 1,500
€1,200 - 1,800
US$1,300 - 1,900

Provenance
Acquired by the family of the present owner, 1948, and thence by descent
Private Collection, U.K.

Exhibited
London, The Leicester Galleries, *The London Group*, January 1949, no. 66

131 AR
WILLIAM ROBERTS R.A. (BRITISH, 1895-1980)
The Camels
pencil on paper
8 x 10.5cm (3 1/8 x 4 1/8in).
Executed in 1953

£2,500 - 3,000
€3,000 - 3,500
US$3,200 - 3,800

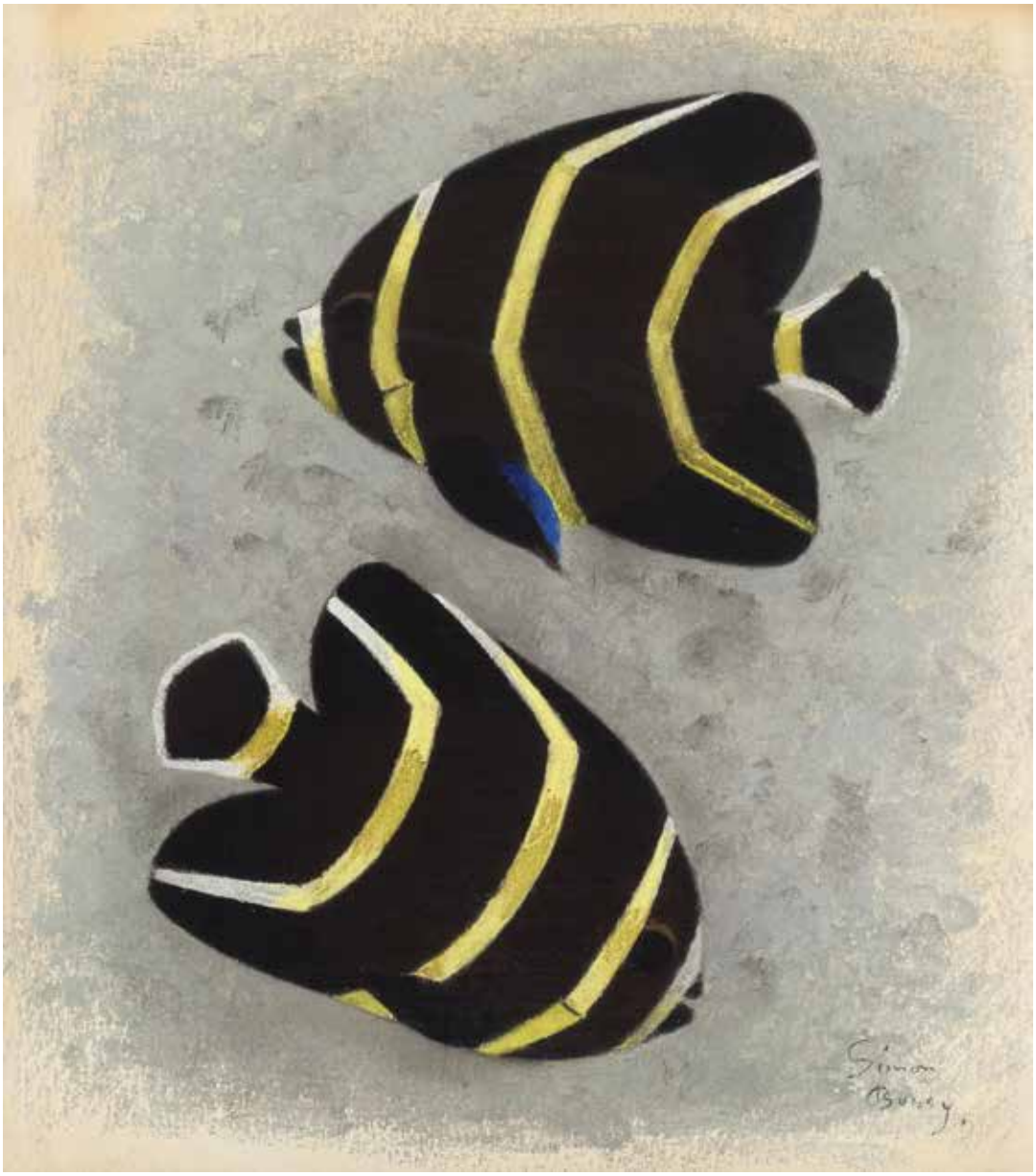
Provenance
The Artist, from whom commissioned by
Harold Hutchison
With Albemarle Gallery, London, 1989
With Court Gallery, London, 2012, where acquired by the present owner
Private Collection, U.K.

The present lot was produced by the artist as a study for the London Transport Poster *Brush Up Your Jungle*, which featured opening times and admission prices for Regent's Park, Whipsnade and Chessington Zoos.

We are grateful to David Cleall and Bob Davenport for their assistance in cataloguing this lot.

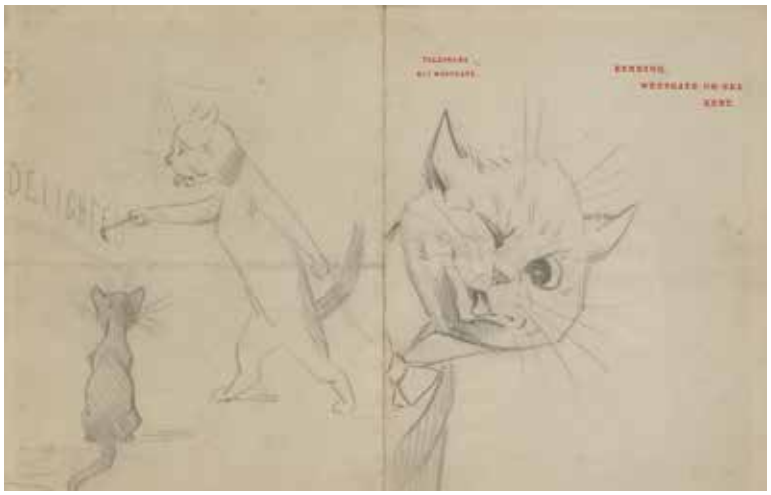
131

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



132 AR
SIMON ALBERT BUSSY (BRITISH, 1870-1954)
Poissons Coralliens Noir a Bandes Jaunes
signed 'Simon/Bussy.' (lower right); titled 'Poissons Coralliens noir/a bandes jaunes' (on board verso)
chalk on paper, laid on board
25 x 22cm (9 13/16 x 8 11/16in).

£5,000 - 7,000
€5,900 - 8,300
US$6,300 - 8,900



133

133
LOUIS WILLIAM WAIN (BRITISH, 1860-1939)
Sunday Night
inscribed 'SUNDAY NIGHT./NOW TELL HIM WHO I AM.' (on sheet verso)
pencil on paper
17 x 25.5cm (6 11/16 x 10 1/16in).
with a further drawing of a cat, on the reverse, by the same hand

£800 - 1,200
€940 - 1,400
US$1,000 - 1,500

134

134 AR
BETTY SWANWICK (BRITISH, 1915-1989)
The Mercat Dream
watercolour, pencil and gouache on paper
23 x 32cm (9 1/16 x 12 5/8in).

£600 - 800
€710 - 940
US$760 - 1,000

Provenance
The Artist, by whom gifted to the family of the present owner, *circa* the 1960s, and thence by descent
Private Collection, U.K.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

135 AR

EDWARD BAWDEN R.A. (BRITISH, 1903-1989)
They Began Slowly to Travel Along the Coast Between Bombay and Ceylon, an illustration for *Lady Filmy Fern*
signed 'Edward Bawden' (lower right), also signed, titled and numbered 'No. 12 The Sights of India Edward Bawden 15' (at lower edge)
watercolour, pen and ink and crayon on paper, laid on card
22.5 x 30cm (8 7/8 x 11 13/16in).

£1,500 - 2,000
€1,800 - 2,400
US$1,900 - 2,500

Provenance
Mrs Braga, U.S.A.

Exhibited
London, The Fine Art Society, *Lady Filmy Fern*, September 1980
London, Martyn Gregory, *A Foray into the 20th Century: Works by British Artists*, 29 April-15 May 2015, no. 3

Literature
T. Hennell, *Lady Filmy Fern or the Voyage of the Window Box*, Hamish Hamilton Ltd, London, 1980, pl. 12

The present lot is an illustration from *Lady Filmy Fern*, a children's book written by Thomas Hennell and illustrated by Edward Bawden. Written in the 1930s, *Lady Filmy Fern* was based on a series of plots devised by Edward Bawden, Thomas Hennell, Eric Ravilious and Tirzah Garwood during their evenings together. The book includes eighteen illustrations by Bawden, who produced the designs in 1940, and hid the works in his garden over the course of the Second World War. Having been initially rejected by publishers, *Lady Filmy Fern* was printed several decades later, in 1980.

136 AR
KEITH VAUGHAN (BRITISH, 1912-1977)
The Garden at Ashton Gifford
pen and ink and wash on paper
21 x 28cm (8 1/4 x 11in).
Executed *circa* 1942-1943

£2,000 - 3,000
€2,400 - 3,500
US$2,500 - 3,800

Provenance
The Estate of the Artist
With Gillian Jason Gallery, London
With Albemarle Gallery, London, where acquired by the present owner
Private Collection, U.K.

During the early part of the war Vaughan was stationed at Codford in Wiltshire, serving in no. 9 Company of the Pioneer Corps. He and his comrades were given the task of clearing the overgrown grounds of Ashton Gifford House in the summer of 1942. Greenways Preparatory School had been evacuated there in 1940 from Bognor Regis. He had recently been engaged in stacking sacks of coal, filling sandbags, quarrying gravel and mowing acres of grasslands. He wrote in his journal: 'I live with as much purpose and enthusiasm as a cow. A belly-filling existence. Driven and chivvied all day by NCOs we have no idea of the beginning or the end of a job or what its purpose it. This more than the labour itself is what makes it exhausting. Day follows day with no more change than the date on the calendar.' (Keith Vaughan, Journal July 1941)

The clearing of the Ashton Gifford woodland now offered the recruits worthwhile community service and provided fuel for the army in the form of wood. Using little more than chopping axes, they felled dozens of trees and then cut them up into regulation-sized logs with handsaws. Despite the backbreaking work, Vaughan found aesthetic qualities in his surroundings, enough to write about them to his friend, the painter Norman Towne: '...white and ochre branches plunging down into the oceanic surging of tangled nettles. People walking through the waist-high grass, through the aqueous leaf-green shadow, arms full of dead wood...and the wall running as an indefatigable horizontal, losing and finding itself in the jungle of weed and ivy...I wanted to capture this in lassoes of line and nets of colour, but it's more difficult than writing about it.' (Keith Vaughan, letter to Norman Towne, October 12, 1942)

During his cigarette breaks and rest periods, Vaughan recorded his daily activities in his sketchbooks. Then, on his return to the barracks in the evening, he worked his sketches into more detailed images such as we see here. Cosmo Rodewald, a fellow comrade, recalled him painting and drawing in uncomfortable surroundings whenever army duties permitted. 'He was always at work in the evenings by candlelight or lamplight, lying on his straw paillasse, his back propped up by a pile of blankets.' (Cosmo Rodewald, letter to Gerard Hastings, May 1980). He also remembered Vaughan cadging candle stubs from his barrack room comrades, not so much to provide light from which to work, but to use in his wax-resists.

The romantic, overgrown setting inspired several pen, ink and gouache pictures (see *The Working Party*, (1942); *Tree Felling, Ashton Gifford*, (1942-3), illustrated p. 71: *Keith Vaughan, His Life and Work*, Malcolm Yorke, Constable London, 1990; *The Wall at Ashton Gifford*, (1943/1944, several versions), illustrated p. 161, *Keith Vaughan*, Vann and Hastings, Lund Humphries, 2012). The present version is typically Neo-Romantic in execution. The composition is held together with a mesh of pen and ink lines, while expressive washes and translucent tonal layers create an interplay of light and brooding shadow, echoing the darkness and blackout of wartime Britain.

We are grateful to Gerard Hastings for compiling this catalogue entry.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

(recto)

(verso)

137 AR
WILLIAM SCOTT R.A. (BRITISH, 1913-1989)
Wynnstay Park, Ruabon
signed 'W. Scott' (lower right); titled 'WYNNSTAY PARK/RUABON' (on sheet verso)
watercolour and pen and ink on paper
21.5 x 38cm (8 7/16 x 14 15/16in).
with a further watercolour and pencil on paper, on the reverse, of a similar subject, by the same hand

£4,000 - 6,000
€4,700 - 7,100
US$5,100 - 7,600

Provenance
Sylvia Cooper of the Midland Group Gallery, Nottingham, and thence by descent to the previous owner

In early 1944 William Scott was posted to Wynnstay Park, Ruabon as part of the Royal Engineers. Whilst at Ruabon, Scott worked in cartography, alongside a number of artists, including Carel Weight and Henry Cliffe. The artists stationed at Wynnstay Park were given time to produce their own work, and it was in this period that Scott executed a series of landscape watercolour scenes.

We are grateful to the William Scott Foundation for their assistance in cataloguing this work.

138 AR

GRAHAM SUTHERLAND O.M. (BRITISH, 1903-1980)
The Orchard
signed and dated 'Sutherland. 43' (upper right)
watercolour, gouache, ink and pen and ink on paper
26 x 20cm (10 1/4 x 7 7/8in).

£6,000 - 8,000
€7,100 - 9,400
US$7,600 - 10,000

Provenance
With The Redfern Gallery, London, where acquired by
J.F. Crosfield, 25 August 1952, and thence by descent to the previous owner
Their sale; Bonhams, London, 14 November 2012, lot 11, where acquired by the family of the present owner, and thence by descent
Private Collection, U.K.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

139

139 AR
GRAHAM SUTHERLAND O.M. (BRITISH, 1903-1980)
Path through a Field, Wye Valley
signed and dated 'Sutherland 53.' (lower right)
watercolour, gouache and pencil on paper
64 x 24cm (25 3/16 x 9 7/16in).

£4,000 - 6,000
€4,700 - 7,100
US$5,100 - 7,600

140

140 AR
JOHN PIPER C.H. (BRITISH, 1903-1992)
Bale Tomb, Oxon
signed 'John Piper' (lower left)
watercolour, gouache, ink, pen and ink, crayon and pencil on paper
36 x 26cm (14 3/16 x 10 1/4in).

£3,000 - 5,000
€3,500 - 5,900
US$3,800 - 6,300

Provenance
The Artist, by whom gifted to the family of the present owner, and thence by descent
Private Collection, U.K.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

141 AR
GRAHAM SUTHERLAND O.M. (BRITISH, 1903-1980)
Standing Form
signed and dated 'Sutherland 1953' (lower right)
watercolour, gouache and crayon on paper
23.5 x 15cm (9 1/4 x 5 7/8in).

£3,000 - 5,000
€3,500 - 5,900
US$3,800 - 6,300

141

142

142 AR
KEITH VAUGHAN (BRITISH, 1912-1977)
Studio Still Life with Reclining Figure
stamped with estate stamp 'K.V.' (on sheet verso)
pencil on paper
15 x 18cm (5 7/8 x 7 1/16in).
Executed *circa* 1951

£700 - 1,000
€830 - 1,200
US$890 - 1,300

Exhibited
Sunninghill, Austin Desmond Fine Art, *Keith Vaughan Paintings, Gouaches, Watercolours and Drawings 1936-1976*, April 1988, no. 43 (as *Reclining Female Nude II*)
London, Austin Desmond Fine Art, *Keith Vaughan: Drawings 1945-1960*, 2010, no. 13

We are grateful to Gerard Hastings for his assistance in cataloguing this lot.

143

143 AR
CERI RICHARDS (BRITISH, 1903-1971)
Prometheus 7
signed and dated 'Aug/1970/Ceri Richards' (lower right); further signed, titled and dated 'PROMETHEUS (7)/Ceri Richards/1970' (on Artist's label attached to backboard)
watercolour and pen and ink on paper
39 x 54.5cm (15 3/8 x 21 7/16in).

£2,500 - 3,000
€3,000 - 3,500
US$3,200 - 3,800

Provenance
With Marlborough Gallery, London
Private Collection, U.K.

144

144 AR
HUGHIE O'DONOGHUE (BRITISH, BORN 1953)
Study of a Satyr (From Titian's *Bacchus and Ariadne*)
signed, dated and inscribed 'Hughie O'Donoghue 1984/ Drawing from Titian's 'Bacchus and Ariadne',/London National Gallery.' (on sheet verso)
pen and ink and wash on paper
27 x 37.5cm (10 5/8 x 14 3/4in).

£400 - 600
€470 - 710
US$510 - 760

Provenance
The Artist, from whom acquired by the family of the present owner, 1985, and thence by descent
Private Collection, U.K.

Exhibited
London, The National Gallery, *Hughie O'Donoghue, Artist in Residence*, 1 June-30 June 1985, no. 7

The present lot was executed whilst O'Donoghue was Artist in Residence at the National Gallery between October 1984 and April 1985. The drawing is based on Titian's *Bacchus and Ariadne*, one of the best known pieces in the Gallery's collection.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

145 AR
CERI RICHARDS (BRITISH, 1903-1971)
Design for a Backdrop
gouache on paper
17 x 30cm (6 11/16 x 11 13/16in).
Painted *circa* 1953

£800 - 1,200
€940 - 1,400
US$1,000 - 1,500

Provenance
With Gillian Jason Gallery, London
With Phipps and Company Ltd, London

145

146 AR
MICHAEL AYRTON (BRITISH, 1921-1975)
Stage Design
signed, indistinctly dated and indistinctly inscribed with production notes 'michael ayrton' (lower right)
gouache, pen and ink and pencil on paper
33 x 48cm (13 x 18 7/8in).

£1,500 - 2,000
€1,800 - 2,400
US$1,900 - 2,500

The present lot depicts a stage design for John Gielgud's *Macbeth*, showing the Blasted Heath of the first act. The production opened at the Manchester Opera House on 16th January 1942, before moving to the Piccadilly Theatre in London on 8th July 1942. The design for the play was a collaboration between John Minton and Michael Ayrton, and was praised by critics at the time.

We are grateful to Dr Justine Hopkins for her assistance in cataloguing this lot.

146

147 * AR
JOHN ARMSTRONG (BRITISH, 1893-1973)
Figure and Wild Plants on a Hillside
signed with initials 'JA' (lower right)
tempera and pencil on board
63.5 x 50.5cm (25 x 19 7/8in).
Painted *circa* 1930-5

£2,000 - 3,000
€2,400 - 3,500
US$2,500 - 3,800

Provenance
Sale; Christie's, London, 2 May 1991, lot 152
Sale; Phillips, London, 26 September 2000, lot 55 (as *Figure Composition*)
Sale; Sotheby's, London, 16 February 2006, lot 168 (as *Figure Composition*)
With Messum's, London, 2006, where acquired by the present owner
Private Collection, Brussels

Literature
A. Lambirth, A. Armstrong and J. Gibbs, *John Armstrong The Paintings*, Philip Wilson Publishers, London, 2009, pp. 163 and 165, nos. 120 and 143

The present lot is thought to be duplicated in *John Armstrong The Paintings*, 2009, as numbers 120 and 143.

We are grateful to Jonathan Gibbs for his assistance in cataloguing this lot.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

148

148
HUMPHREY JENNINGS (BRITISH, 1907-1950)
Garden Lady
collage and pencil on paper, laid on board
29.5 x 36.5cm (11 5/8 x 14 3/8in).
Executed *circa* 1934-9

£1,000 - 1,500
€1,200 - 1,800
US$1,300 - 1,900

Provenance
With Paul Conran Fine Art, London
With James Birch Fine Art, London, where acquired by the present owner
Private Collection, U.K.

149 AR
AUSTIN OSMAN SPARE (BRITISH, 1886-1956)
Dreamy Landscape
signed with initials and dated 'AOS 30' (lower right)
watercolour and pencil on paper, laid on thick card
19.5 x 32.5cm (7 11/16 x 12 13/16in).

£1,000 - 1,500
€1,200 - 1,800
US$1,300 - 1,900

Provenance
The Estate of Charlotte Newman
Private Collection, U.K.

We are grateful to Robert Shehu-Ansell for his assistance in cataloguing this lot.

149

150

150 AR
MICHAEL AYRTON (BRITISH, 1921-1975)
The Dauphiné in August
signed and dated 'michael ayrton Sept 69' (upper left)
collage, acrylic and sand on canvas
46 x 61cm (18 1/8 x 24in).

£4,000 - 6,000
€4,700 - 7,100
US$5,100 - 7,600

Exhibited
Buckingham, Stowe, *An Exhibition at Stowe, Buckingham: Works by Michael Ayrton, John Bratby, Robert Pell, John Piper, Enzo Plazzotta, Marcelle Quinton, Ivor Roberts-Jones*, 30 May-30 June 1970, no. 16

The present lot was painted from sketches made during a stay in the historic/cultural region of Dauphiné in south-east France between Provence and the Rhône. After the Colonels took power in Greece in 1967 Ayrton stopped visiting the country, sooner than appear to validate a regime that went against everything he believed in politically; having spent much time in Provence in his youth southern France became a natural substitute for his habitual summer travels.

We are grateful to Dr Justine Hopkins for compiling this catalogue entry.

151 AR
MICHAEL AYRTON (BRITISH, 1921-1975)
Cretan Red Landscape
signed and dated 'michael ayrton June 65.' (lower right)
collage and oil on canvas
39 x 49cm (15 3/8 x 19 5/16in).

£3,000 - 5,000
€3,500 - 5,900
US$3,800 - 6,300

The present lot is one of the series of paintings inspired by the light and landscapes of Crete, which formed the essential background in Ayrton's mind to his developing understanding of the myth of Daedalus, Icarus and the Minotaur which preoccupied his sculpture from his first visit to the island in 1958. The landscapes painted at this time had an extra level of significance for Ayrton because he was in the midst of conceiving and writing his fictional autobiography of Daedalus, *The Maze Maker* (published in 1967). Thus these works not only celebrate his love of the country, its history and myth, but also spring from a need to 'understand' every aspect of his narrator/alter-ego's experiences. Many were made as collages rather than simply oil paint, which seemed to Ayrton a better and more expressive technique to represent the urgent physicality of the land, with its stark geology and the many-layered strata of its history and archaeology.

We are grateful to Dr Justine Hopkins for compiling this catalogue entry.

151

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

152

152 AR
MICHAEL AYRTON (BRITISH, 1921-1975)
Tiryns
signed and dated 'michael ayrton 60' (upper right)
oil on board
23 x 33cm (9 1/16 x 13in).

£1,200 - 1,800
€1,400 - 2,100
US$1,500 - 2,300

Provenance
With Bear Lane Gallery, Oxford, 3 April 1962, where acquired by
Mrs Dunlop
With Wenlock Fine Art, Shropshire

The present lot is one of a series of 24 oil studies of the Greek landscape which were exhibited at the Bear Lane Gallery in 1962. Tiryns, in Argolis in the Peloponnese, is one of the great Mycenaean archaeological sites, an ancient hillfort described in Homer as 'mighty-walled Tiryns' and associated in legend with Hercules.

We are grateful to Dr Justine Hopkins for compiling this catalogue entry.

153 AR
MICHAEL AYRTON (BRITISH, 1921-1975)
Fortress
signed and dated 'michael ayrton 61' (upper left)
oil and collage on board
30 x 44cm (11 13/16 x 17 5/16in).

£1,500 - 2,000
€1,800 - 2,400
US$1,900 - 2,500

Provenance
The Artist, from whom acquired by the family of the present owner, and thence by descent
Private Collection, U.K.

We are grateful to Dr Justine Hopkins for her assistance in cataloguing this lot.

153

154

154 AR
MICHAEL AYRTON (BRITISH, 1921-1975)
Evening Shore
signed and dated 'michael ayrton Dec 60' (upper left)
oil on canvas
61 x 73.5cm (24 x 28 15/16in).

£2,000 - 3,000
€2,400 - 3,500
US$2,500 - 3,800

Provenance
Robert Merrill, Florida
With Matthiesen Ltd, London

Ayrton painted a series of near-Abstract images inspired by the Greek coast at evening and by night.

We are grateful to Dr Justine Hopkins for her assistance in cataloguing this lot.

155 AR
MICHAEL AYRTON (BRITISH, 1921-1975)
Hot Landscape
signed and dated 'michael ayrton 60' (upper left)
collage and oil on board
44.5 x 36.5cm (17 1/2 x 14 3/8in).

£1,500 - 2,000
€1,800 - 2,400
US$1,900 - 2,500

Provenance
The Artist, from whom acquired by the family of the present owner, and thence by descent
Private Collection, U.K.

The present lot shows a Cretan site, a landscape Ayrton returned to on numerous occasions.

We are grateful to Dr Justine Hopkins for her assistance in cataloguing this lot.

155

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

156

156 AR
BERNARD MEADOWS (BRITISH, 1915-2005)
Four Large Reliefs
each panel stamped with monogram (lower left)
bronze with a brown patina
40 x 29.5cm (15 3/4 x 11 5/8in); 39.5 x 33cm (15 9/16 x 13in); 39 x 34cm (15 3/8 x 13 3/8in); 39.5 x 29.5cm (15 9/16 x 11 5/8in)
Conceived in 1958
From an edition of 6
(4)

£5,000 - 7,000
€5,900 - 8,300
US$6,300 - 8,900

Literature
A. Bowness, *Bernard Meadows: Sculpture and Drawings*, Lund Humphries, London, 1995, p. 140, no. 49, illustrated (another cast)

157 AR
BERNARD MEADOWS (BRITISH, 1915-2005)
Two Cock Reliefs
stamped with monogram (to left panel, lower left)
bronze with a brown patina
each 23.5 x 17.5cm (9 1/4 x 6 7/8in).
Conceived in 1953
From an edition of 6

£1,200 - 1,800
€1,400 - 2,100
US$1,500 - 2,300

Provenance
With Paul Rosenberg & Co., New York

Literature
A. Bowness, *Bernard Meadows: Sculpture and Drawings*, Lund Humphries, London, 1995, p. 136, no. 23, pl. 12(a) and 12(b), illustrated (another cast)

157

158

158 AR
MICHAEL AYRTON (BRITISH, 1921-1975)
Hammock
numbered '1/9' (to side of base)
bronze with a brown patina and wire
79cm (31 1/8in) wide
Conceived in 1960

£3,000 - 5,000
€3,500 - 5,900
US$3,800 - 6,300

Literature
M. Ayrton, *Michael Ayrton, Drawings and Sculpture*, Cory, Adams and Mackay Ltd, London, 1966, fig. 82, illustrated (another cast)

The present lot is a maquette for a large version cast the following year. The maquette was declared as an edition of 9, although only 5 were ever cast, and the mould no longer exists. It was cast at the Art Bronze foundry by Ayrton's friend and close collaborator, Michael Gaskin. Ayrton was always interested in the effect of various states of activity on the human anatomy; after his series of acrobats and balancing figures (which he described as studies in strung sinew) he was interested in exploring the body relaxed, counterbalanced by the tension of being relaxed in a structure which is not itself stable. Hence the title of the work, drawing our attention to the hammock, rather than the figure, as the subject of the sculpture. There is also a link to the late Waking and Sleeping figures, which study the contrasted effects of consciousness and its opposite on the body.

We are grateful to Dr Justine Hopkins for compiling this catalogue entry.

159 AR
MICHAEL AYRTON (BRITISH, 1921-1975)
Orpheus
numbered '6/6' (to back edge)
bronze with a dark brown patina, on a wooden base
36cm (14 3/16in) wide including base; 33.5cm (13 3/16in) wide excluding base
Conceived in 1957

£3,000 - 5,000
€3,500 - 5,900
US$3,800 - 6,300

Orpheus is the first of two sculptures by Ayrton on the theme of the legendary musician. Here he used bone as the armature for the landscape and the lyre, while the figure was modelled in wax on wire - the difference in the materials emphasises the frailty of the poet's humanity, while the contrast with the bleak landscape where which he makes his music is a stark reminder of the darkness in his story. The greatest music-maker ever born, Orpheus ultimately betrayed his gift by doubting its power, when he turned back, against instruction, to check whether his wife was really following him and so lost her again. The sculpture is deliberately ambiguous as to where in the myth we stand - whether the disaster is yet to come or already accomplished - and that ambiguity adds to the tension of the piece. Ayrton found the subject of the divine musician endlessly fascinating - there is another Orpheus sculpture and various paintings/collages - but this early sculpture is perhaps the simplest and most striking of them all.

We are grateful to Dr Justine Hopkins for compiling this catalogue entry.

159

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

160 (one of two)

161 AR
MICHAEL AYRTON (BRITISH, 1921-1975)
Modified Head I, Icarus
dated '14.7.60' (lower left)
oil on board
39 x 52cm (15 3/8 x 20 1/2in).

£1,000 - 1,500
€1,200 - 1,800
US$1,300 - 1,900

Provenance
Heidi Hruska, by whom bequeathed to the present owner
Private Collection, U.K.

Modified Head I, Icarus is part of a group of Icarus images inspired by press photographs of astronauts undergoing high-velocity tests in preparation for the first space launches. For Ayrton, Icarus was never simply an over-ambitious adolescent existing only in a cautionary fiction from the remote past, but an enduring archetype emerging again and again through history, with, as he put it, a relevance to the twentieth century more piercing even than most myths... universal [and] reflecting back on our own age. The pilots he encountered when called up into the RAF immediately after the Battle of Britain and the fledgling astronauts poised on the brink of the unknown were as much a part of his conception of the myth as the landscapes and archaeology of Crete; this head is an early example of his exploration of how the human form might reshape itself in the experience of flight and fall.

We are grateful to Dr Justine Hopkins for compiling this catalogue entry.

160 AR
MICHAEL AYRTON (BRITISH, 1921-1975)
Minotaur
signed and dated 'michael ayrton/29.11.1963' (lower right)
pen and ink and ink on paper
47.5 x 38cm (18 11/16 x 14 15/16in).
together with a further pencil on paper, *Moses*, by the same hand
(2)

£800 - 1,200
€940 - 1,400
US$1,000 - 1,500

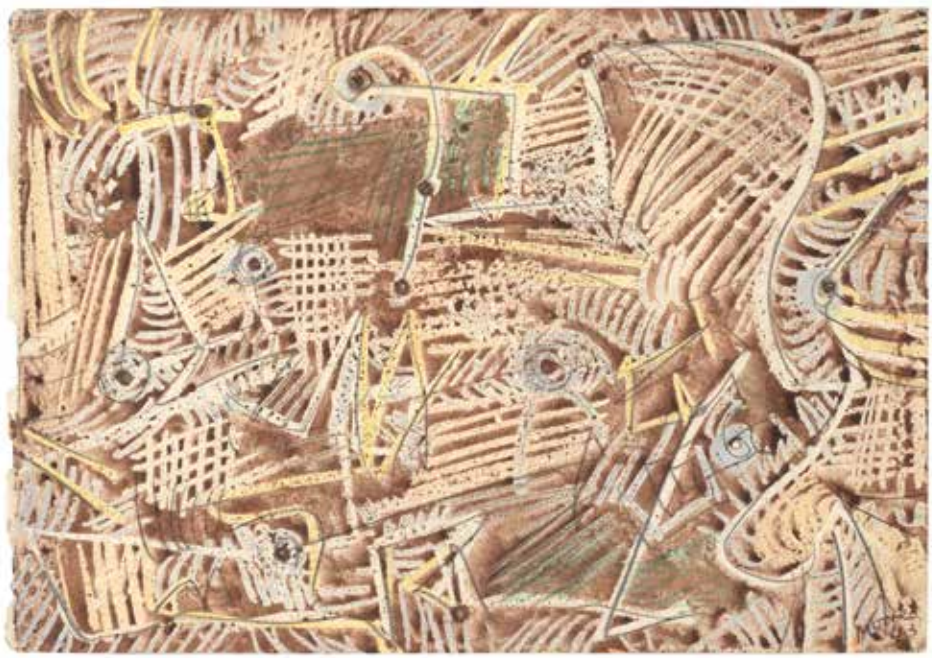
Provenance
The Artist, by whom gifted to the present owner
Private Collection, U.K.

Minotaur shows a drawing of a comparatively early stage in Ayrton's conception of the creature which would come to define, for many, his reputation as a sculptor. At this stage the head, while unmistakably bovine, still retains traces of humanity, so that we see the creation of the Minotaur as process: man-becoming-bull. Later Ayrton came to understand the tragedy of the Minotaur as starting from birth, in a series of etchings that take the story from the womb to the prison of the maze, but here we see the shift taking place in adulthood; a process of man-becoming-bull which is both angry and anguished.

Moses depicts a sketch of the *Moses* carved by Giovanni Pisano for the Baptistry at Pisa in the 13th century. Pisano was a huge influence on Ayrton, who credited his own decision to move from painting into sculpture to the overwhelming effect of his first encounter with his work. In the late 1960s (when there was still no standard work on Pisano in English), he and Henry Moore conceived a monumental work which would illustrate and illuminate Pisano's work through photographs and text; during the course of its preparation they exhaustively studied, measured and took photographs from every angle, and the book was finally published in 1969. This sketch, therefore, is one small token of an admiration which spanned the whole of Ayrton's career as a sculptor.

We are grateful to Dr Justine Hopkins for compiling this catalogue entry.

161



162 AR
HENRY MOORE O.M., C.H. (BRITISH, 1898-1986)
Textile Design
signed and dated 'Moore/43' (lower right)
pencil, crayon and watercolour on paper
17.5 x 25cm (6 7/8 x 9 13/16in).

£3,000 - 5,000
€3,500 - 5,900
US$3,800 - 6,300

Provenance
Zika Ascher
Sale; Bonhams, London, 2 December 2003, lot 173, where acquired by the present owner
Private Collection, U.K.

Exhibited
Hertfordshire, The Henry Moore Foundation, Perry Green, *Henry Moore Textiles*, August 2008-February 2010

Literature
A. Garrould (ed.), *Henry Moore: Complete Drawings 1940-49*, Henry Moore Foundation in association with Lund Humphries, Much Hadham, 2001, no. AG43.34, HMF 2134, p. 180, illustrated

The present lot is a page from Textile Design Sketchbook 2.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

163 * AR
HENRY MOORE O.M., C.H. (BRITISH, 1898-1986)
Four Ideas for Sculpture
signed and dated 'Moore/81' (lower right)
pencil, watercolour, crayon, charcoal and ball-point pen on paper
25 x 37.5cm (9 13/16 x 14 3/4in).

£8,000 - 12,000
€9,400 - 14,000
US$10,000 - 15,000

Provenance
Raymond Spencer Company
B.C. Trust, Belgium
Private Collection, Australia

Exhibited
Johannesburg, Goodman Gallery, *Henry Moore in the Eighties*, 1982, no. 6

Literature
A. Garrould (ed.), *Henry Moore: Complete Drawings 1977-81, Volume 5*, Henry Moore Foundation in association with Lund Humphries, Much Hadham, 1994, p. 181, no. AG81.93, HMF 81(99), illustrated

164

164 AR
LYNN CHADWICK R.A.
(BRITISH, 1914-2003)
Composition No. 32
signed and dated 'Chadwick 65.' (lower right)
ink and gouache on paper
59.5 x 44cm (23 7/16 x 17 5/16in).

£2,000 - 3,000
€2,400 - 3,500
US$2,500 - 3,800

Provenance
With Galerie D'Eendt, Amsterdam

165 AR
PAUL MOUNT (BRITISH, 1922-2009)
Untitled, Two Forms
signed 'Paul Mount' (to base)
polished bronze, on a slate base
16.5cm (6 1/2in) wide including base; 13cm (5 1/8in) wide excluding base

£2,500 - 3,500
€3,000 - 4,100
US$3,200 - 4,400

Provenance
The Walker Collection, New York
Acquired by the present owner in 2015

165

166

166 AR
LYNN CHADWICK R.A. (BRITISH, 1914-2003)
Yellow Figure
signed and dated 'Chadwick 62' (lower right)
ink and watercolour on paper
54.5 x 39.5cm (21 7/16 x 15 9/16in).

£2,000 - 3,000
€2,400 - 3,500
US$2,500 - 3,800

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

167

167 AR
LYNN CHADWICK R.A.
(BRITISH, 1914-2003)
Purple Figure
signed and dated 'Chadwick 66' (lower right);
further dated 'August 66' (on sheet verso)
ink on paper
49 x 39cm (19 5/16 x 15 3/8in).

£2,000 - 3,000
€2,400 - 3,500
US$2,500 - 3,800

168 AR
PAUL MOUNT (BRITISH, 1922-2009)
Untitled, Horizontal Form
signed 'Paul Mount' (to base)
polished bronze, on a slate base
20cm (7 7/8in) wide including base; 19.5cm (7 11/16in) wide excluding base

£3,000 - 5,000
€3,500 - 5,900
US$3,800 - 6,300

Provenance
The Walker Collection, New York
Acquired by the present owner in 2015

168

169

169 AR
ALAN REYNOLDS (BRITISH, 1926-2014)
Poem - Yellow, Brown & Black
signed 'Reynolds' (lower right)
watercolour on paper, laid on board
27 x 23cm (10 5/8 x 9 1/16in).

£2,000 - 3,000
€2,400 - 3,500
US$2,500 - 3,800

Provenance
With The Redfern Gallery, London, August 1960, where acquired by James Grady
With Anthony Hepworth Fine Art, Bath
Sale; Bonhams, London, 25 Mar 2003, lot 130, where acquired by the present owner
Private Collection, U.K.

170

170 AR
JOHN ERSKINE MILNE (BRITISH, 1931-1978)
Project
signed with initials, dated and numbered 'JEM 1970/5/9' (to underside)
aluminium, on a slate base
54.5cm (21 7/16in) high including base; 51cm (20 1/16in) high excluding base
Conceived in 1969

£2,500 - 3,500
€3,000 - 4,100
US$3,200 - 4,400

Literature
P. Davies, *The Sculpture of John Milne*, Belgrave Gallery, St. Ives, 2000, p. 77, no. JM89, illustrated (another cast)
L. Forsdyke-Crofts, *Reflections of a Sculptor: The Art and Life of John Milne*, Innocom Ltd, St. Ives, 1998, p. 65, illustrated (another cast)

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

171

172 AR
PAUL MOUNT (BRITISH, 1922-2009)
Untitled, Duet II
signed 'Paul Mount' (to base)
stainless steel, on a slate base
88.5cm (34 13/16in) high including base; 85cm (33 7/16in) high excluding base

£4,000 - 6,000
€4,700 - 7,100
US$5,100 - 7,600

Provenance
Sale; Sotheby's, New York, 20 July 2023, lot 532, where acquired by the present owner

173

171 AR
PAUL MOUNT (BRITISH, 1922-2009)
Gladiators II
oil on board
59.5 x 49cm (23 7/16 x 19 5/16in).
Painted *circa* the 1980s

£1,500 - 2,000
€1,800 - 2,400
US$1,900 - 2,500

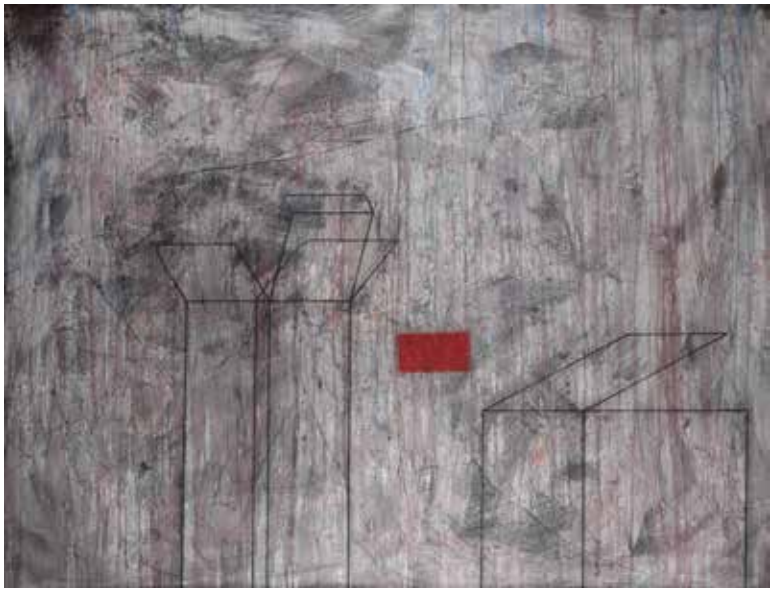
Provenance
The Artist, from whom acquired by the present owner

172

173 * AR
ROGER HILTON (BRITISH, 1911-1975)
Chaise Longue
watercolour, gouache and chalk on paper
55 x 76cm (21 5/8 x 29 15/16in).
Executed *circa* 1964

£2,500 - 3,500
€3,000 - 4,100
US$3,200 - 4,400

Provenance
Jonathan Clark & Co, London, where acquired by the present owner
Private Collection



174

174 AR
DERRICK GREAVES (BRITISH, 1927-2022)
Two Boxes
signed, titled and dated 'TWO BOXES 1976 derrick Greaves' (on canvas overlap)
acrylic, chalk and collage on canvas
159 x 208cm (62 5/8 x 81 7/8in).

£1,500 - 2,000
€1,800 - 2,400
US$1,900 - 2,500

Provenance
Mr and Mrs John C. Botts
Peter Adie

Exhibited
London, Royal Academy of Arts, *British Painting 1952-1977*, 24 September-20 November 1977, no. 145

175

175 AR
MARTIN BRADLEY (BRITISH, 1931-2023)
Le Deux Collines
signed and dated 'Martin Bradley 1970' (lower left)
oil and pencil on canvas
143.5 x 77cm (56 1/2 x 30 5/16in).

£800 - 1,200
€940 - 1,400
US$1,000 - 1,500

Provenance
With Galerie Rive Gauche, Paris
Christian Marinotti Edizioni

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

176

176 * AR
ROBYN DENNY (BRITISH, 1930-2014)
Collage 23
signed and dated 'Denny 57' (lower right)
collage on card
16.5 x 25.5cm (6 1/2 x 10 1/16in).

£1,500 - 2,000
€1,800 - 2,400
US$1,900 - 2,500

Provenance
With Gimpel Fils, London
Jonathan Clark & Co, London, where acquired by the present owner
Private Collection

Exhibited
London, Gimpel Fils, *Paintings by Robyn Denny*, March 1958, no. 23

177

177 AR
AUSTIN WRIGHT (BRITISH, 1911-1997)
Five Seedheads
aluminium, on a wooden base
63.5 x 50cm (25 x 19 11/16in) including base; 61 x 49cm (24 x 19 5/16in) excluding base
Conceived in 1986

£1,500 - 2,000
€1,800 - 2,400
US$1,900 - 2,500

Provenance
With Hart Gallery, Nottingham

Literature
J. Hamilton, *The Sculpture of Austin Wright*, The Henry Moore Foundation, in association with Lund Humphries, Much Hadham, 1994, pp. 72 and 116

The present lot is one of a number of variations of Austin Wright's 'seedheads'. The Artist would often re-use and re-cast elements from existing sculptures to create different versions of the works. Whilst not the same as no. S340 from the catalogue raisonné, *Five Seedheads* is a reworking of the theme.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

178

178 AR TP
AUSTIN WRIGHT (BRITISH, 1911-1997)
Encounter
aluminium, on a wooden base
78 x 112.5cm (30 11/16 x 44 5/16in) including base; 75.5 x 93cm (29 3/4 x 36 5/8in) excluding base
Conceived in 1987

£2,000 - 2,500
€2,400 - 3,000
US$2,500 - 3,200

Exhibited
Hull, Ferens Art Gallery, *Austin Wright Retrospective*, 28 May-26 June 1988, no. 108

Literature
J. Hamilton, *The Sculpture of Austin Wright*, The Henry Moore Foundation, in association with Lund Humphries, Much Hadham, 1994, p. 117, no. S344

179

179 AR
CLARKE HUTTON (BRITISH, 1898-1984)
Untitled Abstract
signed and dated 'Clarke Hutton/1977' (to backboard)
oil, ball-point pen and pencil on panel
23 x 40cm (9 1/16 x 15 3/4in).

£1,500 - 2,000
€1,800 - 2,400
US$1,900 - 2,500

180 AR
DENIS MITCHELL (BRITISH, 1912-1993)
Gulval
signed with initials, titled and dated 'GULVAL/1990/DAM' (to underside)
Delabole slate
37.5cm (14 3/4in) high

£5,000 - 7,000
€5,900 - 8,300
US$6,300 - 8,900

Provenance
With Askew Fine Art, Henley-on-Thames

Exhibited
St. Ives, Penwith Galleries, *Denis Mitchell: Sculptor*, 30 June-1 August 1992, no. 104
London, Flowers East, *Denis Mitchell*, 1993, no. 46
Swansea, Glynn Vivian Art Gallery, *Denis Mitchell Sculpture*, 26 March-19 June 1994, no. 12
St. Ives, Penwith Gallery, *The Rock and The Light: An Exhibition of Work by Denis Mitchell Sculptor & Tom Early Painter*, 12 October-9 November 1996 , no. 3
Dublin, Bridge Gallery, *Denis Mitchell and Friends*, 31 January-2 March 1997, no. 22

Gulval was part of a series of slates carved by Denis towards the end of his life, characterised by clean sharp edges and highly polished surfaces.

We are grateful to the Artist's Estate for their assistance in cataloguing this lot.

180

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

181

181 AR
CLARKE HUTTON (BRITISH, 1898-1984)
Small Angel II
signed with initials and dated 'CH 75' (lower right)
oil and ball-point pen on panel
17 x 20.5cm (6 11/16 x 8 1/16in).

£1,000 - 1,500
€1,200 - 1,800
US$1,300 - 1,900

182 * AR
JOHN PIPER C.H. (BRITISH, 1903-1992)
Pembrokeshire Coast II
signed 'John Piper' (lower right)
oil on canvas
30.5 x 40.6 cm. (12 x 16 in.)
Painted in 1962

£5,000 - 7,000
€5,900 - 8,300
US$6,300 - 8,900

Provenance
With The New Art Centre, London
Private Collection, U.S.

182

183 AR
PAUL FEILER (BRITISH, 1918-2013)
Aduton LXXVII
signed, titled and dated 'PAUL FEILER/ADUTON LXXVII 1992' (to backboard)
oil on canvas
23 x 23cm (9 1/16 x 9 1/16in).

£2,000 - 3,000
€2,400 - 3,500
US$2,500 - 3,800

Provenance
With The Redfern Gallery, London, where acquired by
Dame Stephanie Shirley, 22 March 2002, by whom gifted to
Paintings in Hospitals, 2 October 2012

Please note that the present lot is to be sold to benefit Paintings in Hospitals.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

184

184 AR
WILLIAM PYE (BRITISH, BORN 1938)
Equinox
signed, dated and numbered 'PYE 6/8 1986' (to edge)
bronze with a green patina, brass and fish wire
21cm (8 1/4in) wide

£1,500 - 2,000
€1,800 - 2,400
US$1,900 - 2,500

Provenance
The Claudia R. Luebbers Trust, Chicago

Pye created a larger version of this structure in fired clay with stainless steel cables, reminiscent of the giant astrological instruments of the Jantar Mantar observatory in Jaipur. The circle on both examples can only truly be viewed from one position, suggesting a shadow or eclipse; the cables interpreted as shafts of sunlight or the movement of light around the Earth.

185 AR
WILLIAM PYE (BRITISH, BORN 1938)
X Marks the Spot
signed, titled, dated and numbered 'William Pye 76 California IV 2/3' (to base)
bronze with a brown patina, fish wire and aluminium
20cm (7 7/8in) high

£1,000 - 1,500
€1,200 - 1,800
US$1,300 - 1,900

Provenance
The Claudia R. Luebbers Trust, Chicago

Exhibited
Santa Monica, Morgan Thomas Gallery (another cast)

The present lot is one of a series of six bronzes, titled the *California Bronzes*, that were produced by the artist during his tenure as visiting Professor in Sculpture at California State University in 1975. The works each responded to various geological features of California's desert landscape and were shown at the Morgan Thomas Gallery in Santa Monica shortly after their completion.

185

186 AR
PAUL FEILER (BRITISH, 1918-2013)
Untitled Abstract
signed and dated 'FEILER 63' (lower right)
chalk, charcoal and gouache on paper
26.5 x 25cm (10 7/16 x 9 13/16in).

£2,000 - 3,000
€2,400 - 3,500
US$2,500 - 3,800

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

187

187 AR
PAUL FEILER (BRITISH, 1918-2013)
Gandria
signed and dated 'FEILER 54' (lower right)
chalk and charcoal on paper
25.5 x 16.5cm (10 1/16 x 6 1/2in).

£1,000 - 1,500
€1,200 - 1,800
US$1,300 - 1,900

188

188 AR
PAUL FEILER (BRITISH, 1918-2013)
Gwavas Vertical
chalk and charcoal on paper
25.5 x 25cm (10 1/16 x 9 13/16in).
Executed in 1964

£1,500 - 2,000
€1,800 - 2,400
US$1,900 - 2,500

Provenance
Sale; Bonhams, Knightsbridge, 14 January 2003, lot 211
Private Collection, U.K.

189 AR
DENIS MITCHELL (BRITISH, 1912-1993)
Carnstabba
signed with initials, titled and dated 'CARNSTABBA/1966/DAM' (to slate verso)
slate
68 x 25.5cm (26 3/4 x 10 1/16in).

£2,000 - 3,000
€2,400 - 3,500
US$2,500 - 3,800

Provenance
With Flowers East, London

Exhibited
Bath, Festival Gallery, *Denis Mitchell Sculptures 1950-1978*, April 1978, no. 70
Swansea, Glynn Vivian Art Gallery, *Festival Exhibition of Sculpture by Denis Mitchell*, 6 October-3 November 1979, no. 61, illustrated
Newlyn, Newlyn Art Gallery, *Denis Mitchell Sculpture & Drawings*, 1-27 November 1985, no. 22, illustrated
London, Crane Kalman Gallery, *Denis Mitchell: Selection of Sculptures and Reliefs*, 9 October-1 November 1986, no. 30 (as *Constabba*)
St. Ives, Penwith Galleries, *Denis Mitchell: Sculptor*, 30 June-1 August 1992, no. 66, illustrated
London, Flowers East, *Denis Mitchell*, 1993, no. 62
Swansea, Glynn Vivian Art Gallery, *Denis Mitchell Sculpture*, 26 March-19 June 1994, no. 32
London, Flowers Central, *Denis Mitchell*, 4-28 July 2007, no. 10

Most of these slate reliefs were completed in the early 1960s and were not titled, however *Carnstabba* (1966) is the only relief to be given a place name title. Carnstabba Hill sits behind St Ives, in between Halsetown and Polmanter.

We are grateful to the Artist's Estate for their assistance in cataloguing this lot.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

PROPERTY FROM THE ESTATE OF THE LATE SABIH AYKOLER

190
JOHN WELLS (BRITISH, 1907-2000)
Abstract Relief
signed, dated and inscribed with Artist's address 'John Wells. 1966./ Anchor Studio/Trewarveneth Street/NEWLYN./CORNWALL' (on board verso)
oil on wood relief
55.5 x 18.5cm (21 7/8 x 7 5/16in).
(unframed)

£3,000 - 5,000
€3,500 - 5,900
US$3,800 - 6,300

Provenance
T. W. (Fello) Atkinson, and thence by descent to the present owner
Private Collection, U.K.

VARIOUS PROPERTIES

191 AR
MARGARET LOVELL D.LITT(HON) D.F.A.(LOND), F.R.B.S., R.W.A. (BRITISH, BORN 1939)
Leaf Form (DM23)
signed with monogram (to bottom of leaf)
bronze with a dark brown patina, and polished bronze, on a wooden base
51.5cm (20 1/4in) high (including base); 45cm (17 11/16in) high (excluding base)
Cast in 1967
From an edition of 9

£1,200 - 1,800
€1,400 - 2,100
US$1,500 - 2,300

Exhibited
London, Marjorie Parr Gallery, *Margaret Lovell*, May 1968

Literature
P. Davies, *Margaret Lovell: Sculptor*, Sansom & Company, Bristol, 2009, p. 52, illustrated (another cast)

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

192 AR
MILES PETER RICHMOND (BRITISH, 1922-2008)
Landscape
oil on board
68 x 91.5cm (26 3/4 x 36in).
with a further oil, of a similar subject, on the reverse, by the same hand

£1,500 - 2,000
€1,800 - 2,400
US$1,900 - 2,500

Provenance
With Daniel Katz Gallery, London, where acquired by
Matthew Rutenberg
Acquired by the present owner, 2020

193 AR
BERNARD COHEN (BRITISH, BORN 1933)
The Garden
signed, titled, dated and inscribed 'Garden - Paris & London 57 Bernard Cohen' (to stretcher bar), also titled and dated 'Garden 57/ June-November (on canvas verso)
oil on canvas
144 x 96.5cm (56 11/16 x 38in).

£5,000 - 7,000
€5,900 - 8,300
US$6,300 - 8,900

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

194

194 AR
VICTOR WILLING (BRITISH, 1928-1988)
Ambulant Plants Screeching and Wailing, 15.6.80
signed and dated '15.6.80. Willing' (lower centre)
chalk and charcoal on paper
28 x 28cm (11 x 11in).

£700 - 1,000
€830 - 1,200
US$890 - 1,300

Provenance
With Blond Fine Art, London, where acquired by
Mr Simon Jonathan Blond

Exhibited
London, Whitechapel Gallery, *Victor Willing: A Retrospective Exhibition 1952-1982*, 6 June-20 July 1986, illustrated

195

195 AR
VICTOR WILLING (BRITISH, 1928-1988)
4.12.77
signed and dated '4.12.77 Willing' (lower centre)
chalk and charcoal on paper
24.5 x 28.5cm (9 5/8 x 11 1/4in).

£600 - 800
€710 - 940
US$760 - 1,000

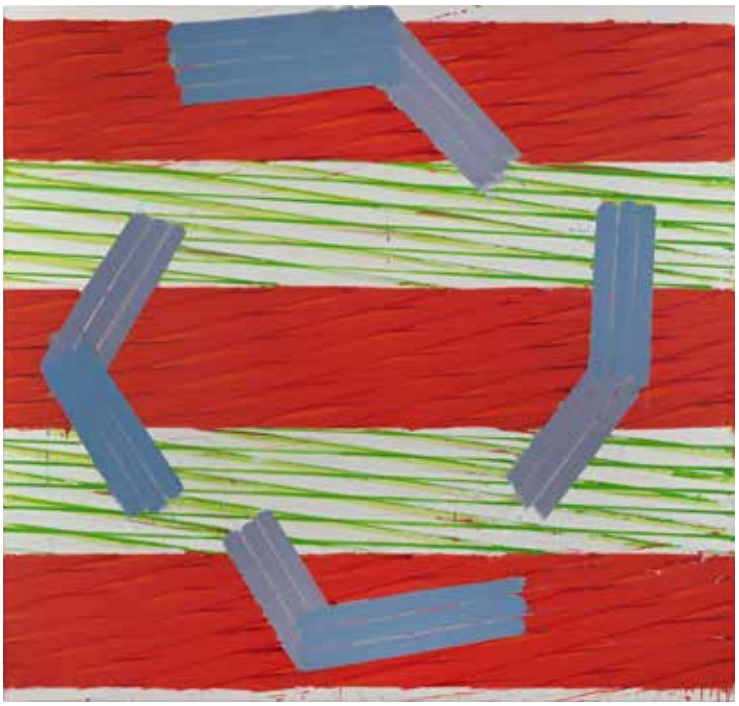
Provenance
With Blond Fine Art, London, where acquired by
Mr Simon Jonathan Blond

Exhibited
London, Whitechapel Gallery, *Victor Willing: A Retrospective Exhibition 1952-1982*, 6 June-20 July 1986, illustrated

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

196 AR TP
RICHARD SMITH (BRITISH, 1931-2016)
Radio
signed and dated 'R Smith 96' (on canvas verso), also titled and dated 'RADIO 95-96' (to stretcher bar)
oil on canvas
173 x 183cm (68 1/8 x 72 1/16in).
(unframed)

£5,000 - 7,000
€5,900 - 8,300
US$6,300 - 8,900



196

197 AR
RICHARD SMITH (1931-2016)
Untitled Abstract
signed, dated and dedicated 'R Smith 94/love/Dick' (on canvas verso), also dedicated 'FOR GORDON + JO' (on canvas overlap)
oil on canvas
49 x 51cm (19 5/16 x 20 1/16in).
(unframed)

£2,000 - 3,000
€2,400 - 3,500
US$2,500 - 3,800

Provenance
The Artist, by whom gifted to the family of the present owner, and thence by descent
Private Collection, U.K.

197

198

198 AR
SIR TERRY FROST, R.A. (BRITISH, 1915-2003)
Flower
signed, titled and dated 'Flower/+ 2 Sailors on 36 Bus/c. 49./Terry Frost' (to backboard)
oil on board
17.5 x 23cm (6 7/8 x 9 1/16in).
with a further oil, *2 Sailors on 36 Bus*, on the reverse, by the same hand

£2,500 - 3,500
€3,000 - 4,100
US$3,200 - 4,400

Provenance
The Artist, from whom acquired by
Leon Suddaby, from whom acquired by the present owner
Private Collection, U.K.

199

199 AR
WILLIAM GEAR R.A. (BRITISH, 1915-1997)
Abstract
signed and dated 'W. GEAR//57' (lower right)
oil on canvas
64.5 x 74cm (25 3/8 x 29 1/8in).

£2,500 - 3,500
€3,000 - 4,100
US$3,200 - 4,400

Provenance
Sale; Christie's, London, 16 October 2003, lot 689, where acquired by the present owner
Private Collection, U.K.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

200 AR
FRANK AVRAY WILSON (BRITISH, 1914-2009)
Untitled (Green and Black)
signed and dated 'Avray Wilson/95' (on board verso)
oil and felt-tip pen on board
123.5 x 122cm (48 5/8 x 48 1/16in).

£3,000 - 5,000
€3,500 - 5,900
US$3,800 - 6,300

Provenance
The Artist, and thence by family descent to the present owner
Private Collection, U.K.

201

201 AR
WILLIAM GEAR R.A. (BRITISH, 1915-1997)
Spiked Structure, Red Flash
signed and dated 'Gear 85' (lower right); further signed, titled and dated 'Gear/JULY 85/SPIKED STRUCTURE, RED FLASH' (on canvas verso)
oil on canvas
127 x 70.5cm (50 x 27 3/4in).

£3,000 - 5,000
€3,500 - 5,900
US$3,800 - 6,300

Provenance
The Artist, from whom acquired by the previous owner
Sale; Sotheby's, London, 20 March 2018, lot 35

202 AR
GWYTHER IRWIN (BRITISH, 1931-2008)
Canonsleigh
signed and dated 'Gwyther Irwin 1990' (lower right)
watercolour and pencil on paper
120.5 x 149.5cm (47 7/16 x 58 7/8in).

£2,500 - 3,500
€3,000 - 4,100
US$3,200 - 4,400

Provenance
GlaxoSmithKline

202

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

203

203 AR
WILLIAM GEAR R.A. (BRITISH, 1915-1997)
Yellow Dagger
signed and dated 'Gear 71' (lower left); further signed, titled and dated 'Gear/YELLOW DAGGER/MARCH 71' (on canvas verso)
oil on canvas
120 x 90.5cm (47 1/4 x 35 5/8in).

£4,000 - 6,000
€4,700 - 7,100
US$5,100 - 7,600

Provenance
The Estate of the Artist
With The Redfern Gallery, London
Acquired by the present owner, 24 April 2019
Private Collection, U.K.

204 AR
WILLIAM GEAR R.A. (BRITISH, 1915-1997)
Untitled Abstract
signed and twice dated 'Gear/SEPT 74/AUGUST/1974' (on sheet verso)
acrylic on paper
74 x 54cm (29 1/8 x 21 1/4in).

£700 - 1,000
€830 - 1,200
US$890 - 1,300

204

205

205 AR
SIR TERRY FROST R.A. (BRITISH, 1915-2003)
Untitled Abstract
signed and dated 'Terry Frost 84' (lower right)
acrylic on collage on paper
38 x 58cm (14 15/16 x 22 13/16in).

£2,000 - 3,000
€2,400 - 3,500
US$2,500 - 3,800

Provenance
The Artist, from whom commissioned by the present owner
Private Collection, U.K.

206 AR
MAURICE COCKRILL R.A. (BRITISH, 1936-2013)
Man Wind, Woman Wind
signed, titled and dated 'Maurice Cockrill 2010/Man Wind, Woman Wind' (on canvas verso)
acrylic on canvas
100.5 x 80cm (39 9/16 x 31 1/2in).
(unframed)

£700 - 1,000
€830 - 1,200
US$890 - 1,300

Provenance
With The Richmond Hill Gallery, Richmond
Private Collection, U.K.

206

207

207 AR
KEVIN SHARKEY (IRISH, BORN 1961)
Untitled Abstract
signed and dated 'Sharkey 07' (upper left)
acrylic on canvas
100.5 x 100.5cm (39 9/16 x 39 9/16in).
(unframed)

£800 - 1,200
€940 - 1,400
US$1,000 - 1,500

Provenance
The Artist by whom gifted to the present owner
Private Collection, U.K.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

208

208 AR
JOHN HOYLAND R.A. (BRITISH, 1934-2011)
Moving On
signed, titled and dated 'MOVING/ON/20.5.84/John Hoyland' (on canvas verso)
acrylic on canvas
76 x 71cm (29 15/16 x 27 15/16in).

£5,000 - 7,000
€5,900 - 8,300
US$6,300 - 8,900

Provenance
With Oxford Gallery, Oxford

209 AR
JOHN HOYLAND R.A. (BRITISH, 1934-2011)
A Year Gone 18.9.94
signed, titled and dated 'A YEAR GONE/18.9.94/John Hoyland' (on canvas verso)
acrylic on canvas
30.5 x 40.5cm (12 x 15 15/16in).
(unframed)

£2,000 - 3,000
€2,400 - 3,500
US$2,500 - 3,800

Provenance
With Bebb Fine Art, Ludlow
Sale; Bonhams, Knightsbridge, 27 March 2018, lot 199, where acquired by the present owner
Private Collection, U.K.

209

210

210 AR
ALAN DAVIE C.B.E., H.R.S.W., R.A. (BRITISH, 1920-2014)
How Long Away All Winter
signed and dated 'Alan Davie 04' (upper left)
gouache and watercolour on paper
75 x 56cm (29 1/2 x 22 1/16in).

£1,500 - 2,000
€1,800 - 2,400
US$1,900 - 2,500

Provenance
With Scottish Gallery, Edinburgh, 2004

211

211 AR
ALAN DAVIE C.B.E., H.R.S.W., R.A. (BRITISH, 1920-2014)
Be at Peace with My Courage (Opus G.2225)
signed, titled and dated 'Alan Davie 95 BE AT PEACE WITH MY COURAGE' (upper left), numbered 'G2225' (upper right)
gouache on paper
55 x 67cm (21 5/8 x 26 3/8in).

£1,000 - 1,500
€1,200 - 1,800
US$1,300 - 1,900

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

212

212 AR
ALAN DAVIE C.B.E., H.R.S.W., R.A. (BRITISH, 1920-2014)
Shield for a Little Ancestor No. 1
oil and sand on canvas
60 x 75cm (23 5/8 x 29 1/2in).
Painted in October 1960

£2,000 - 3,000
€2,400 - 3,500
US$2,500 - 3,800

Provenance
With Gimpel Fils, London
Private Collection, U.K.

213 AR
ALAN DAVIE C.B.E., H.R.S.W., R.A. (BRITISH, 1920-2014)
Magic Picture No. 29 (Opus G. 1231)
signed, titled, dated, numbered and inscribed 'G. 1231/ MAGIC PICTURE NO 29/Alan Davie FEB 77' (lower right)
watercolour and gouache on paper
57 x 81.5cm (22 7/16 x 32 1/16in).

£1,000 - 1,500
€1,200 - 1,800
US$1,300 - 1,900

213

214

214 AR
ALAN DAVIE C.B.E., H.R.S.W., R.A. (BRITISH, 1920-2014)
Purple Eye
signed and dated 'Alan Davie Oct 64' (upper right), titled 'PURPLE EYE' (upper left)
watercolour and gouache on paper
54 x 74.5cm (21 1/4 x 29 5/16in).

£1,000 - 1,500
€1,200 - 1,800
US$1,300 - 1,900

215

215 AR
ALAN DAVIE C.B.E., H.R.S.W., R.A.
(BRITISH, 1920-2014)
Homage to the Earth Spirits No. 64 (Opus G. 1640)
signed and numbered 'Alan Davie 680' (upper right),
titled, numbered and inscribed 'HOMAGE TO THE EARTH SPIRITS NO 64/G. 1640' (upper left)
gouache and watercolour on paper
57 x 82cm (22 7/16 x 32 5/16in).

£800 - 1,200
€940 - 1,400
US$1,000 - 1,500

216

216 AR
ALAN DAVIE C.B.E., H.R.S.W., R.A.
(BRITISH, 1920-2014)
Squid Improvisation No 3
signed, titled and dated 'SQUID IMPROVISATION NO 3/ Alan Davie FEB 76' (upper right)
gouache on paper
52 x 78cm (20 1/2 x 30 11/16in).

£1,000 - 1,500
€1,200 - 1,800
US$1,300 - 1,900

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

217 AR
ALAN DAVIE C.B.E., H.R.S.W., R.A.
(BRITISH, 1920-2014)
Game for Kicks
signed and dated 'Alan Davie 60' (lower left)
oil on paper, laid on board
42 x 53cm (16 9/16 x 20 7/8in).

£3,000 - 5,000
€3,500 - 5,900
US$3,800 - 6,300

217

218 AR
ALAN DAVIE C.B.E., H.R.S.W., R.A.
(BRITISH, 1920-2014)
You're Gorgeous
signed and dated 'Alan Davie 61' (upper left); titled and inscribed 'YOURE GORGEOUS/OG 61.72' (upper right)
oil on paper
32 x 58cm (12 5/8 x 22 13/16in).

£1,500 - 2,000
€1,800 - 2,400
US$1,900 - 2,500

Provenance
With Goldmark Gallery, Uppingham
Dame Stephanie Shirley, by whom gifted to
Paintings in Hospitals, 2012

Please note that the present lot is to be sold to benefit Paintings in Hospitals.

218

219

219 AR
DESMOND MORRIS (BRITISH, BORN 1928)
The Governess
signed with monogram and dated '97' (lower right); further signed with monogram, titled and dated '7th NOV 97/The Governess' (on sheet verso)
oil, ball-point pen, ink and watercolour on paper
42 x 29.5cm (16 9/16 x 11 5/8in).
(unframed)

£1,500 - 2,000
€1,800 - 2,400
US$1,900 - 2,500

Literature
S. Levy, *Analytical Catalogue Raisonne 1944-2000*, Pandora, Antwerp, 2001, pp. 423-424, no. 1997/82, illustrated

We are grateful to Dr Silvano Levy for his assistance in cataloguing this lot.

220

220 AR
DESMOND MORRIS (BRITISH, BORN 1928)
Mood of the Moment
signed with monogram and dated '88' (lower left)
oil, watercolour, pen and ink and ink on paper
29 x 21cm (11 7/16 x 8 1/4in).

£800 - 1,200
€940 - 1,400
US$1,000 - 1,500

Provenance
The Artist, from whom acquired by the previous owner

Literature
S. Levy, *Analytical Catalogue Raisonne 1944-2000*, Pandora, Antwerp, 2001, p. 337, no. 1988/58, illustrated

'The body of the figure depicted is seen to be breaking up into detached units.' (S. Levy, *Analytical Catalogue Raisonne 1944-2000*, Pandora, Antwerp, 2001, p. 337)

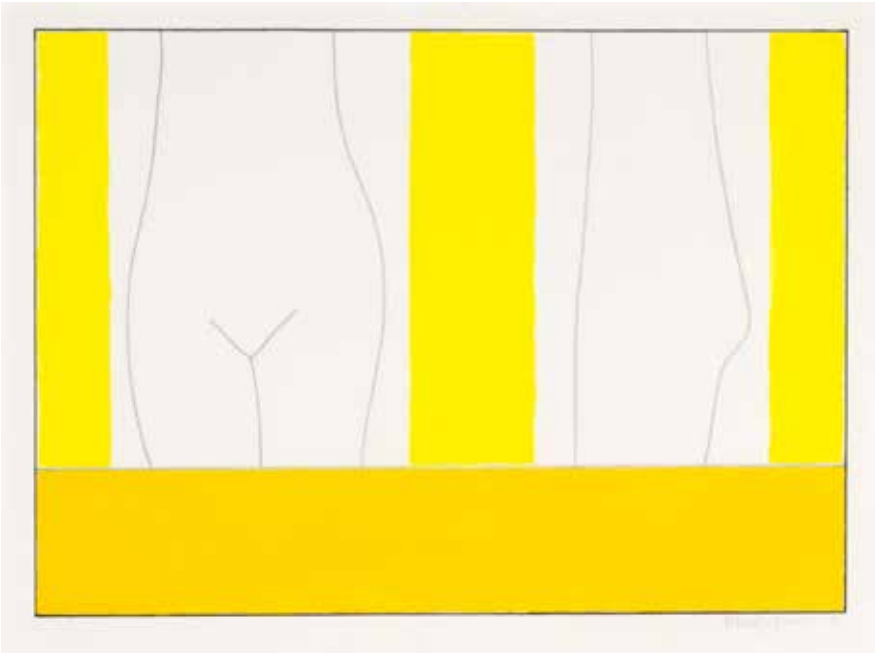
We are grateful to Dr Silvano Levy for his assistance in cataloguing this lot.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

221 AR
FRANCIS LITTNA (CZECH, 1903-1973)
Untitled, Figures
signed and dated 'F.LITTNA/1955' (lower right)
oil on canvas
142.5 x 99cm (56 1/8 x 39in).

£800 - 1,200
€940 - 1,400
US$1,000 - 1,500

Provenance
Gifted to the present owner, *circa* the late 1980s
Private Collection, U.K.



222

222 AR
DERRICK GREAVES (BRITISH, 1927-2022)
The Golden Age
signed and dated 'Derrick Greaves 05' (lower right)
conté and watercolour on paper
43.5 x 57cm (17 1/8 x 22 7/16in).

£800 - 1,200
€940 - 1,400
US$1,000 - 1,500

Provenance
With The School House Gallery, Norfolk

223

223 AR
CLIVE BARKER (BRITISH, BORN 1940)
The Mad Hatter's Hat
stamped with signature, titled, dated and numbered 'THE MAD HATTERS HAT/2/6 CLIVE BARKER 2009' (on plaque to inside of hat)
bronze with a black patina and polished bronze
14cm (5 1/2in) high

£1,000 - 1,500
€1,200 - 1,800
US$1,300 - 1,900

Provenance
The Artist, from whom acquired by the present owner
Private Collection, U.K.

Exhibited
London, Whitford Fine Art, *Clive Barker: Objects for Contemplation*, 9 October-1 November 2013, no. 5 (another cast)

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

224 AR
ALLEN JONES R.A. (BRITISH, BORN 1937)
Encore
watercolour, gouache, pencil and pen and ink on paper
77 x 45.5cm (30 5/16 x 17 15/16in).
Executed in 1975

£4,000 - 6,000
€4,700 - 7,100
US$5,100 - 7,600

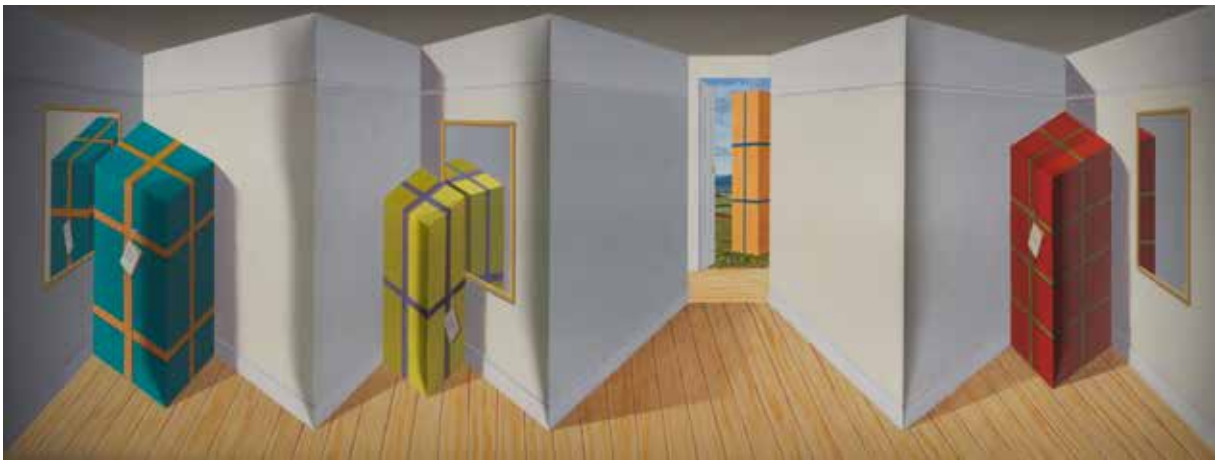
Provenance
With Waddington Galleries, London, where acquired by the present owner, *circa* the 1970s
Private Collection, U.K.

225 AR TP
PATRICK HUGHES (BRITISH, BORN 1939)
A Room in a House
signed, titled and dated 'A Room in a House/Patrick Hughes/1998' (to backboard)
oil and pencil on board construction
59.5 x 126cm (23 7/16 x 49 5/8in).

£12,000 - 18,000
€14,000 - 21,000
US$15,000 - 23,000

Provenance
Sale; Bonhams, London, 14 November 2018, lot 84, where acquired by the present owner

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



226 AR TP
PATRICK HUGHES (BRITISH, BORN 1939)
Perplexivity
signed, titled and dated 'Perplexivity/Patrick Hughes/1998' (to backboard)
oil and pencil on board construction
58.5 x 155.5cm (23 1/16 x 61 1/4in).

£15,000 - 20,000
€18,000 - 24,000
US$19,000 - 25,000

Provenance
With Flowers Gallery, London, where acquired by the previous owner

227 AR
KEN KIFF (BRITISH, 1935-2001)
Drawing Back a Curtain
signed 'Ken Kiff' (lower left)
watercolour and pencil on paper
14 x 18.5cm (5 1/2 x 7 5/16in).
Painted in 1979

£1,000 - 1,500
€1,200 - 1,800
US$1,300 - 1,900

Provenance
With Nicola Jacobs Gallery, London, where acquired by Mr Simon Jonathan Blond

227

228

228 AR
CECIL COLLINS (BRITISH, 1908-1989)
The Afternoon of the Fools III
signed and dated 'Cecil Collins 1976' (lower right)
pencil on paper
24 x 20cm (9 7/16 x 7 7/8in).

£800 - 1,200
€940 - 1,400
US$1,000 - 1,500

Provenance
With Anthony d'Offay, London, where acquired by the present owner, 28 June 1976
Private Collection, U.K.

Exhibited
London, Anthony d'Offay, *Cecil Collins: New Drawings*, 24 June-23 July 1976, no. 25

229 AR
CECIL COLLINS (BRITISH, 1908-1989)
Paradise
signed and dated 'Cecil Collins 1976' (lower right)
pencil on paper
46.5 x 37.5cm (18 5/16 x 14 3/4in).

£800 - 1,200
€940 - 1,400
US$1,000 - 1,500

Provenance
With Anthony d'Offay, London, where acquired by the present owner, 28 June 1976
Private Collection, U.K.

Exhibited
London, Anthony d'Offay, *Cecil Collins: New Drawings*, 24 June-23 July 1976, no. 9

229

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

230

230 AR
EILEEN COOPER O.B.E., R.A. (BRITISH, BORN 1953)
Reflections
signed and dated 'Eileen Cooper 1993.' (lower centre), also signed and dated 'Eileen Cooper 93' (lower right)
watercolour and gouache on paper
55.5 x 75cm (21 7/8 x 29 1/2in).

£1,000 - 1,500
€1,200 - 1,800
US$1,300 - 1,900

Provenance
The Artist, from whom acquired by the present owner
Private Collection, U.K.

231 AR
EILEEN COOPER O.B.E., R.A. (BRITISH, BORN 1953)
Seventh Heaven
signed, titled and dated 'SEVENTH/HEAVEN/Eileen/ Cooper/1999' (on canvas verso)
oil on canvas
76.5 x 64cm (30 1/8 x 25 3/16in).

£1,500 - 2,000
€1,800 - 2,400
US$1,900 - 2,500

Provenance
The Artist, from whom acquired by the present owner
Private Collection, U.K.

231

232 AR
MAGGI HAMBLING (BRITISH, BORN 1945)
Wave
signed and dated 'HAMBLING/2008' (on canvas verso)
oil on canvas
25 x 30.5cm (9 13/16 x 12in).

£3,000 - 5,000
€3,500 - 5,900
US$3,800 - 6,300

Provenance
The Artist, from whom acquired by the previous owner in 2008
Gifted by the above to the present owner
Private Collection, U.K.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

233

233 AR
JOHN HITCHENS (BRITISH, BORN 1940)
Autumn Leaf Light
signed 'John Hitchens' (lower left); further signed, titled and dated 'AUTUMN LEAF LIGHT John Hitchens 1976' (to stretcher bar)
oil on canvas
45.5 x 109cm (17 15/16 x 42 15/16in).

£2,000 - 3,000
€2,400 - 3,500
US$2,500 - 3,800

234 AR
JOHN HITCHENS (BRITISH, BORN 1940)
Ascending Shadows
signed 'John Hitchens-' (lower right); further signed, titled, dated and inscribed 'ASCENDING SHADOWS/John Hitchens 1967/Petworth, Sussex' (on canvas verso)
oil on canvas
91 x 46cm (35 13/16 x 18 1/8in).

£2,000 - 3,000
€2,400 - 3,500
US$2,500 - 3,800

234

235

235 AR
PADRAIG MACMIADHACHAIN R.W.A.
(IRISH, 1929-2017)
Gdansk Series II
signed and dated 'MACMIADHACHAIN 74' (lower right); further signed, titled, twice dated and inscribed '1973/4/ MACMIADHACHAIN/GDANSK SERIES II/POLAND/1974' (on canvas verso)
oil on canvas
96.5 x 96.5cm (38 x 38in).

£800 - 1,200
€940 - 1,400
US$1,000 - 1,500

236

236 AR
PADRAIG MACMIADHACHAIN R.W.A.
(IRISH, 1929-2017)
Temisas
signed, titled, dated and inscribed with Artist's address 'TEMISAS/21 MARZO 1968/MACMIADHACHAIN/STUDIO 7/THE OLD TRAMWAY/SWANAGE/DORSET' (on canvas verso)
oil on canvas
94.5 x 89cm (37 3/16 x 35 1/16in).

£800 - 1,200
€940 - 1,400
US$1,000 - 1,500

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

237 AR
DONALD HAMILTON FRASER R.A. (BRITISH, 1929-2009)
Children's Games
signed, titled, dated and inscribed 'DONALD HAMILTON FRASER/ HORIZONTAL COMPOSITION "CHILDREN'S GAMES"/NOVEMBER 1953.' (on Artist's label attached verso)
oil on board
26 x 53cm (10 1/4 x 20 7/8in).

£2,000 - 3,000
€2,400 - 3,500
US$2,500 - 3,800

238
LINDA WEIR (BRITISH, BORN 1951)
Terry Frost Sun St Ives Inspiration
signed and dated 'LW 06' (lower right); titled and inscribed 'Terry Frost Sun/St Ives inspiration/from seagull house.' (to backboard)
oil on canvas
50 x 70cm (19 11/16 x 27 9/16in).

£700 - 1,000
€830 - 1,200
US$890 - 1,300

238

239 (one of two)

239
LINDA WEIR (BRITISH, BORN 1951)
St Ives Harbour
signed with initials and dated 'LW 04' (lower centre)
oil on board
18 x 41cm (7 1/16 x 16 1/8in).
together with a further oil on card, laid on board, *Summer Dreams*, by the same hand
(2)

£800 - 1,200
€940 - 1,400
US$1,000 - 1,500

240 AR
JOAN GILLCHREST (BRITISH, 1918-2008)
Rough Sea at St Ives
signed with initials 'JG' (lower left); further signed, titled and numbered '6. Rough Sea/at St Ives/Joan Gillchrest' (on Artist's label attached to backboard)
oil on paper, laid on board
17 x 25cm (6 11/16 x 9 13/16in).

£1,000 - 1,500
€1,200 - 1,800
US$1,300 - 1,900

Provenance
Acquired by the present owner in 1991
Private Collection, U.K.

240

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

241

241 AR
SIMEON STAFFORD (BRITISH, BORN 1956)
Fairground
oil on canvas
120 x 150cm (47 1/4 x 59 1/16in).

£3,000 - 5,000
€3,500 - 5,900
US$3,800 - 6,300

Provenance
With Taylor Gallery, Belfast

242 AR
SIMEON STAFFORD (BRITISH, BORN 1956)
St Ives
signed 'SIMEON' (lower right); further signed, titled and dated 'ST IVES/SIMEON/18 12 11' (on canvas verso)
oil on canvas
80 x 80cm (31 1/2 x 31 1/2in).
(unframed)

£600 - 800
€710 - 940
US$760 - 1,000

242

243

243 AR
PATRICK PROCKTOR, R.A., R.W.S. (BRITISH, 1936-2003)
Jakarta
signed 'Patrick Procktor' (lower right), titled 'Jakarta' (lower left)
watercolour and pencil on paper
23 x 31cm (9 1/16 x 12 3/16in).

£800 - 1,200
€940 - 1,400
US$1,000 - 1,500

244 AR
FRED YATES (BRITISH, 1922-2008)
St Ives Harbour
signed 'FRED YATES' (lower right)
oil on board
26 x 55cm (10 1/4 x 21 5/8in).

£1,200 - 1,500
€1,400 - 1,800
US$1,500 - 1,900

244

245

245 AR
FRED YATES (BRITISH, 1922-2008)
Fishing Boats
signed 'FRED/YATES' (lower right)
oil on board
21 x 26cm (8 1/4 x 10 1/4in).

£600 - 800
€710 - 940
US$760 - 1,000

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

246 AR
FRED YATES (BRITISH, 1922-2008)
Happiness
signed and inscribed 'FRED YATES/SENNEN COVE' (lower right)
oil on board
96 x 118cm (37 13/16 x 46 7/16in).

£5,000 - 7,000
€5,900 - 8,300
US$6,300 - 8,900

Provenance
With Emer Gallery, Belfast
Private Collection, Northern Ireland

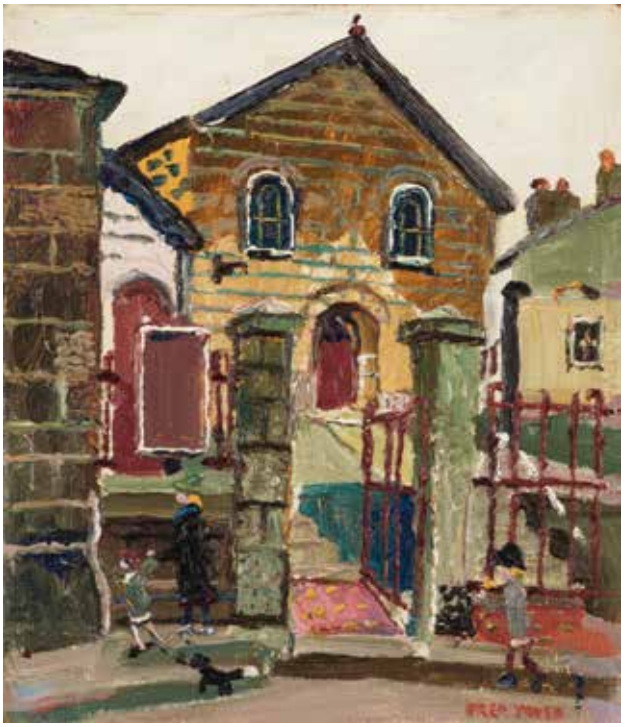
247

247 AR
FRED YATES (BRITISH, 1922-2008)
Leeds Parish Church
signed 'FRED YATES' (lower right)
oil on canvas
51 x 61cm (20 1/16 x 24in).

£1,000 - 1,500
€1,200 - 1,800
US$1,300 - 1,900

248 AR
FRED YATES (BRITISH, 1922-2008)
St Ives Methodist Church
signed 'FRED YATES' (lower right)
oil on board
31 x 25.5cm (12 3/16 x 10 1/16in).

£600 - 800
€710 - 940
US$760 - 1,000



248

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

249
ROBERT HARDY (BRITISH, BORN 1952)
City
signed 'HARDY' (lower right); further signed, titled and dated 'HARDY/17.5.20/CITY' (on canvas verso), also signed and dated 'HARDY 17.5.20' (on stretcher bar)
oil and pencil on canvas
100 x 80cm (39 3/8 x 31 1/2in).

£1,500 - 2,000
€1,800 - 2,400
US$1,900 - 2,500

250

250 AR
ALAN FURNEAUX (BRITISH, BORN 1953)
Sunny Harbour
signed 'A Furneaux' (lower right)
oil on canvas
61 x 76cm (24 x 29 15/16in).
(unframed)

£600 - 800
€710 - 940
US$760 - 1,000

251 AR
ALAN FURNEAUX (BRITISH, BORN 1953)
Starry Night Newlyn Nocturne
signed 'A Furneaux' (lower right); further signed and titled 'Starry Night-/Newlyn Nocturne/A Furneaux.' (on canvas verso)
oil on canvas
122 x 91.5cm (48 1/16 x 36in).
(unframed)

£1,000 - 1,500
€1,200 - 1,800
US$1,300 - 1,900

251

252

252 AR
ALAN FURNEAUX (BRITISH, BORN 1953)
Skating on the Pier
signed 'A Furneaux' (lower right)
oil on canvas
76 x 101.5cm (29 15/16 x 39 15/16in).
(unframed)

£800 - 1,200
€940 - 1,400
US$1,000 - 1,500

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

253

253 AR
GARY BUNT (BRITISH, BORN 1957)
Approaching Storm
signed 'GARY BUNT' (lower left); further signed, titled, dated and inscribed '2009/APPROACHING/STORM/THE CLOUDS ARE GATHERING/OUT AT SEA/I WISH THAT HE'D KEEP/UP WITH ME/I THINK WE'RE GOING TO/ HAVE A STORM/AND I WANT TO GET HOME/IN THE WARM/GARY BUNT' (on canvas verso)
oil on canvas
80.5 x 100cm (31 11/16 x 39 3/8in).

£3,000 - 5,000
€3,500 - 5,900
US$3,800 - 6,300

Provenance
With Portland Gallery, London, where acquired by the present owner, 2009
Private Collection, U.K.

254 AR
GARY BUNT (BRITISH, BORN 1957)
Lovers on a Hill
signed 'GARY BUNT' (lower right); further signed, titled and indistinctly dated 'LOVERS ON/A HILL./GARY BUNT 2005' (on canvas verso)
oil on canvas
30.5 x 41cm (12 x 16 1/8in).

£2,500 - 3,500
€3,000 - 4,100
US$3,200 - 4,400

Provenance
With Nicholas Bowlby, where acquired by the present owner, October 2005
Private Collection, U.K.

254

255

255 AR
BERYL COOK O.B.E. (BRITISH, 1926-2008)
Rosie Selling Poppies
signed 'B. Cook' (lower right)
oil and pencil on paper
12.5 x 15cm (4 15/16 x 5 7/8in).
Painted in 2003

£2,000 - 3,000
€2,400 - 3,500
US$2,500 - 3,800

Provenance
With Portal Gallery, London, where acquired by the family of the present owner, 21 April 2004, and thence by descent
Private Collection, U.K.

256 AR
SIR QUENTIN BLAKE (BRITISH, BORN 1932)
Mortimer Skids on a Bar of Soap
watercolour and pen and ink on card
24 x 60cm (9 7/16 x 23 5/8in).
(unframed)
Executed *circa* 1980

£800 - 1,200
€940 - 1,400
US$1,000 - 1,500

Provenance
The Artist, from whom commissioned by the BBC, 1980
Peter Rush, by whom gifted to the present owner, 2008
Private Collection, U.K.

The present lot was commissioned for *Jackanory*, a BBC children's programme that ran from 1965 to 1996. The series would feature an actor reading a children's novel or folk tale, accompanied by illustrations, often by Quentin Blake. The present lot illustrated one of the *Arabel and Mortimer Stories*, which was written by Joan Aiken for the series in 1980.

256

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

257

257 AR
ALFRED DANIELS R.W.S., R.B.A. (BRITISH, 1924-2015)
The Harbour Cat, Valetta
indistinctly signed 'ALFRED DANIELS' (lower left)
acrylic and ball-point pen on canvas, laid on board
41.5 x 60.5cm (16 5/16 x 23 13/16in).

£700 - 1,000
€830 - 1,200
US$890 - 1,300

258 AR
ALFRED DANIELS R.W.S., R.B.A. (BRITISH, 1924-2015)
Sheep in Talisker, Isle of Skye
signed and dated 'Alfred Daniels/2013' (lower left)
acrylic, pencil and ball-point pen on board
38 x 48cm (14 15/16 x 18 7/8in).

£800 - 1,200
€940 - 1,400
US$1,000 - 1,500

258

259

259 AR
SIMEON STAFFORD (BRITISH, BORN 1956)
Fred Stafford's Cart
signed and dated 'SIMEON/07.4.22' (lower left)
oil on board
30.5 x 73.5cm (12 x 28 15/16in).

£600 - 800
€710 - 940
US$760 - 1,000

Provenance
The Artist, from whom acquired by the previous owner

260

260 AR
GWYNETH JOHNSTONE (BRITISH, 1914-2010)
Chapel Goat
signed with monogram (lower right)
oil on board
18.5 x 22cm (7 5/16 x 8 11/16in).
Painted in 1987

£1,000 - 1,500
€1,200 - 1,800
US$1,300 - 1,900

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

261 AR
MARY FEDDEN R.A. (BRITISH, 1915-2012)
The Donkey
signed and dated 'Fedden 1989' (lower left)
watercolour, gouache and pencil on paper
17 x 21cm (6 11/16 x 8 1/4in).

£2,000 - 3,000
€2,400 - 3,500
US$2,500 - 3,800

Provenance
The Artist, from whom acquired by
Cara Ham, and thence by descent to the present owner
Private Collection, U.K.

261

262 AR
PATRICK HAYMAN (BRITISH, 1915-1988)
Still Life
signed and dated 'Pat Hayman/38' (lower left)
oil on board
35.5 x 29cm (14 x 11 7/16in).

£700 - 1,000
€830 - 1,200
US$890 - 1,300

262

263 AR
JAMES LLOYD (BRITISH, 1905-1974)
Cows Grazing
signed 'J LLOYD.' (lower right)
watercolour, gouache, pencil and pen and ink on paper
37.5 x 56cm (14 3/4 x 22 1/16in).

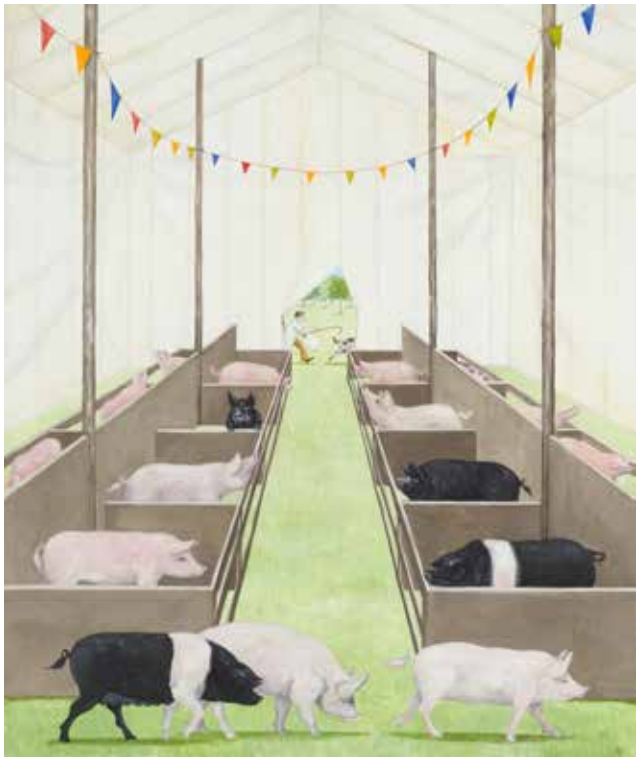
£1,000 - 1,500
€1,200 - 1,800
US$1,300 - 1,900

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

264 AR
REBECCA CAMPBELL (BRITISH, BORN 1965)
The Runaway
signed with initials 'RC' (lower right)
oil and pencil on board
60.5 x 50.5cm (23 13/16 x 19 7/8in).

£800 - 1,200
€940 - 1,400
US$1,000 - 1,500

Provenance
The Artist, from whom acquired by the present owner, *circa* 2008-2009
Private Collection, U.K.



264

265 AR
REBECCA CAMPBELL (BRITISH, BORN 1965)
Love Me, Love My Dog
signed with initials 'RC' (lower right)
oil and pencil on board
60.5 x 50.5cm (23 13/16 x 19 7/8in).

£800 - 1,200
€940 - 1,400
US$1,000 - 1,500

Provenance
The Artist, from whom acquired by the present owner, *circa* 2008-2009
Private Collection, U.K.

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NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, and to all persons participating in the auction process including auction attendees, *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as *"Bidders"* or "you". Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue.* Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics. IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as *Auctioneer* of *Lots, Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams'* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder. Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders.* When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller's* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue.*

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with you as the *Buyer*. The terms of that contract are set out in our *Buyer's Agreement,* which you will find at Appendix 2 at the back of the *Catalogue,* and this will govern *Bonhams'* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an "as is" basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical items or parts are sold for their artistic, historic or cultural interest and may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description* of a *Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams'* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an Estimate is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any *VAT* or *Buyer's Premium* payable **or any other fees payable by the Buyer, which are detailed in paragraph 7 of the Notice to Bidders, below.** Prices depend upon bidding and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask *Bonhams* for a *Condition Report* on the *Lot's* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without charge, *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. The *Condition Report* represents *Bonhams'* reasonable opinion as to the *Lot's* general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* any obligation or duty in respect of this free report about a *Lot,* which is available for your own inspection or for inspection by an expert instructed by you.

The *Seller's* responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

***Bonhams'* responsibility to you**

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller's* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams'* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement.*

Alterations

Descriptions and *Estimates* may be amended at *Bonhams'* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales,* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested is put up for *Sale*. We have complete discretion in which to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%; however, these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale.* At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and /or deposit from you before allowing you to bid.

We *reserve* the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder,* and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams'* reputation.

Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a Registration and Bidding Form on (or, if possible, before) the day of the *Sale.* The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale***.** At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*, once you have pre-registered to bid or have updated your existing registration details recently. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

In order to bid online in a Sale, you must be 18 or over and you must register to bid via the Bonhams App or www.bonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact Client Services for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to Client Services; (ii) to provide such information as we require to enable us to complete our identification and anti-money laundering checks on that third party; and (ii) where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid. Where you are the successful bidder for any lot with a hammer price equal to or in excess of £5,000/$10,000/ HKD50,000/AUS$10,000 depending on the jurisdiction and currency of the Sale, and if you have not provided such documents previously, you will be required to upload or provide to Client Services your Government issued photo ID and (if not on the ID) proof of your

address before the lot can be released to you. We reserve the right to request ID documentation from any bidder or successful buyer regardless of these thresholds and to refuse to release any purchased lot until such documentation is provided.
Companies: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the company. You must provide a credit card for verification either in your name or the name of the company but payment must be made from an account in the company's name. If your credit card fails verification, you will not be permitted to bid and please contact Client Services for assistance. We may in addition require a bank reference or deposit prior to letting you bid. For all successful bids, we require the company's Certificate of Incorporation or equivalent documentation confirming the company's name and registered address, documentary proof of each beneficial owner owning 25% or more of the company, and proof of your authority to transact before the lot can be released to you.
We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the *Buyer*, which are contained in paragraph 3 of the *Buyer's Agreement*, set out at Appendix 2 at the back of the *Catalogue*.

Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale,* we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.
Bonhams undertakes Customer Due Diligence (CDD) into its *Sellers* and *Buyers* as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by *Buyers* into *Sellers* at Bonhams auctions or *vice versa*.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable *VAT*. At the same time, a separate contract is also entered into between us as *Auctioneer*s and the *Buyer*. This is our *Buyer*'s *Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer*'s *Agreement* contained in the *Catalogue* in case you are the successful *Bidder* including the warranties as to your status and source of funds. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this *Sale*.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it.

For this *Sale* the following rates of *Buyer*'s *Premium* will be payable by *Buyers* on each *Lot* purchased:

28% of the *Hammer Price* on the first £40,000; plus
27% of the *Hammer Price* from £40,001 and up to £800,000; plus
21% of the *Hammer Price* from £800,001 and up to £4,500,000; plus
14.5% of the *Hammer Price* above £4,500,000

A 3rd party bidding platform fee of 4% of the Hammer Price for Buyers using the following bidding platforms will be added to the invoices of successful Buyers – Invaluable; Live Auctioneers; The Saleroom; Lot-tissimo.

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific Sale Information page at the front of the catalogue.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of £1,000 or greater, the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artist's Resale Right Regulations 2006, as amended. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed £12,500.

Hammer Price	Percentage amount
From £0 to £50,000	4%
From £50,000.01 to £200,000	3%
From £200,000.01 to £350,000	1%
From £350,000.01 to £500,000	0.5%
Exceeding £500,000	0.25%

8. VAT

The prevailing rate of *VAT* at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.
The following symbols, shown beside the Lot number, are used to denote that *VAT* is due on the *Hammer Price* and *Buyer's Premium*:

† *VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*
Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
⋆ *VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
G Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer's Premium*
• Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer's Premium*
α *Buyers* from within the UK: *VAT* is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the UK: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-UK address, decides that the item is not to be exported from the UK, then he should advise *Bonhams* immediately.

In all other instances no *VAT* will be charged on the *Hammer Price*, but *VAT* at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a *VAT* inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus *VAT* and any other charges and *Expenses* to us)in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our *Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Payment may also be made by one of the following methods:

Debit cards issued in the name of the *Buyer* (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

Credit cards issued in the name of the *Buyer* (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.
We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or would be detrimental to *Bonhams'* reputation.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

For information and estimates on domestic and international shipping as well as export licenses please contact
Alban Shipping on +44 (0) 1582 493 099
enquiries@albanshipping.co.uk

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licensing arrangements can be found on the ACE website http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/ or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the UK. These regulations may be found at:
https://www.gov.uk/guidance/apply-for-cites-permits-and-certificates-to-trade-endangered-species#how-to-apply or may be requested from:
Enquiries: wildlife.licensing@apha.gov.uk
Applications: CITESapplication@apha.gov.uk
Address: UK CITES Management Authority
Centre for International Trade
Horizon House, Deanery Road, Bristol BS1 5AH
The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale.* Neither we nor the *Seller* will be liable for any loss of *Business,* profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement.* Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to *VAT* on the *Buyer*'s *Premium.*

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the - of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements

Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1´ and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5´ and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58´ and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

On behalf of the *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyer*s on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams*' opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams*' opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams*' opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of *Catalogue* Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of *Catalogue* Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale:*

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we attempt to detail, as far as practicable, all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to *VAT* may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details. It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer*'s sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price.* If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

Y This lot contains one or more regulated plant or animal species and is subject to CITES regulations. It is the buyer's responsibility to investigate such regulations and to obtain any necessary import or export certificates. A buyer's inability to obtain such certificates cannot justify a delay in payment or cancellation of a sale.

TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.

W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.

Δ Wines lying in Bond.

AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artist's Resale Right Regulations 2006, as amended. See clause 7 for details.

○ The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.

▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.

Φ This lot contains elephant ivory and is therefore subject to both CITES regulations and the UK Ivory Act 2018. It has been registered or has an exemption certificate allowing it to be offered for sale and sold under the provisions of the Ivory Act 2018. Property containing African elephant ivory cannot be imported to the USA. The EU and the UK have in place wide-ranging restrictions on dealing with property containing elephant ivory, including restrictions on import and/or export. It is a buyer's responsibility to obtain any export or import licences, certifications and any other required documentation, where applicable. Bonhams is not able to assist buyers with the shipment of any lots containing elephant ivory into the US, the UK or the EU. A buyer's inability to export or import these lots cannot justify a delay in payment or cancellation of a sale.

•, †, *, G, Ω, α see clause 8, *VAT*, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

BUYERS SALE CONTRACT WITH SELLER

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or on Bonhams' website, and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot,* it's fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

1.1 These terms and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.

1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.

1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.

1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S WARRANTIES AND UNDERTAKINGS

2.1 The *Seller* undertakes to you that:

2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;

2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue,* the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot;*

2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);

2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;

2.1.5 items consigned for sale by the *Seller* are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions;

2.1.6 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue* or on the Bonhams website, the *Lot* corresponds with *the Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue.*

3 DESCRIPTIONS OF THE LOT

3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.

3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

5.1 Risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot,* or upon collection of the *Lot* if earlier. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* beyond 7 days from the day of the fall of the *Auctioneer's* hammer until you obtain full title to it.

5.2 Title to the *Lot* remains in and is retained by the *Seller* until: (i) the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to and received in cleared funds by *Bonhams*, and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

6 PAYMENT

6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.

6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay in full any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when: (i) *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams* and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not, until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.

7.3 You should note that *Bonhams* has reserved the right not to release the *Lot* to you until its investigations under paragraph 3.11 of the *Buyers' Agreement* set out in Appendix 2 have been completed to *Bonhams'* satisfaction.

7.4 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.

7.5 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, expenses and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale*, the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):

8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;

8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;

8.1.3 to retain possession of the *Lot*;

8.1.4 to remove and store the *Lot* at your expense;

8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;

8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;

8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;

8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and

8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.

8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.

8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.

9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.

9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,

9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue,* or on the *Website,* or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale;*

9.3.2 the *Seller* will not be liable for any loss of *Business, Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;

9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source

of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.

9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

10.1 You may not assign either the benefit or burden of the *Contract for Sale.*

10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.

10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.

10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents and to any subsidiary of Bonhams Holdings Limited and to its officers, employees and agents.

10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.

10.8 In the *Contract for Sale* "including" means "including, without limitation".

10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.

10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.

10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams, Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

11 GOVERNING LAW

All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT WITH BONHAMS

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.

1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.

1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.

1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.

1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:

1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;

1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller* and following completion of our enquiries pursuant to paragraph 3.11;

1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.

1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website,* or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or E*stimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

3 PAYMENT AND BUYER WARRANTIES

3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:

3.1.1 the *Purchase Price* for the *Lot*;

3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and

3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with *VAT* on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.

3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.

3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.

3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to *VAT* at the appropriate rate and *VAT* will be payable by you on all such sums.

3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and *VAT* and any interest earned and/or incurred until payment to the *Seller*.

3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.

3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:

3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Departure of State, the United Nations Security Council, the European Union, His Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or

3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan, Russia, and Syria); and further

3.8.3 that the property you purchase will not be transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S, the United Nations Security Council, the European Union or His Majesty's Treasury or any other relevant Sanctions authority.

3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.

3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:

3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;

3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;

3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;

3.10.4 items purchased by you and your Principal through Bonhams are not being transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S, the United Nations Security Council, the European Union or His Majesty's Treasury or any other relevant Sanctions authority, or purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and

3.10.5 that you consent to *Bonhams* relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.

3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the *Seller*, to our satisfaction at our discretion, we shall be entitled to retain *Lots* and/or proceeds of *Sale*, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.

4 COLLECTION OF THE LOT

4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, and once we have completed our investigations under paragraph 3.11, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.

4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.

4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus *VAT* per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.

4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.

4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.

4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders,* on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 3, 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment

of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

6.1 Title (ownership) in the *Lot* passes to you (i) on payment of the *Purchase Price* to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.

6.2 Please note however, that under the *Contract for Sale*, **the risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you or upon collection** of the *Lot* if earlier, and you are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):

7.1.1 to terminate this agreement immediately for your breach of contract;

7.1.2 to retain possession of the *Lot*;

7.1.3 to remove, and/or store the *Lot* at your expense;

7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;

7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any *Lot* or part thereof;

7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;

7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for *Sale*) until all sums due to us have been paid in full;

7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;

7.1.10 on three months' written notice to sell, *Without Reserve*, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;

7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.

7.1.12 having made reasonable efforts to inform you, to release your name and address to the *Seller*, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.

7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.

7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer*'s *Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer*'s *Premium* on each *Lot*) and thirdly to any other sums due to us.

7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:

8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or

8.1.2 deliver the *Lot* to a person other than you; and/or

8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or

8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.

8.2 The discretion referred to in paragraph 8.1:

8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and

8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

9 FORGERIES

9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.

9.2 Paragraph 9 applies only if:

9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and

9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and

9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

9.3 Paragraph 9 will not apply in respect of a *Forgery* if:

9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or

9.3.2 it can be established that the *Lot* is a *Forgery* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.

9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.

9.5 If we are satisfied that a *Lot* is a *Forgery* we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the *Purchase Price*, *Buyer's Premium*, *VAT* and *Expenses* paid by you in respect of the *Lot*.

9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.

9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph 9 will cease.

9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

10 OUR LIABILITY

10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.

10.2 Our duty to you while the *Lot* is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the *Lot* or to other persons or things caused by:

10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or

10.2.2 changes in atmospheric pressure; nor will we be liable for:

10.2.3 damage to tension stringed musical instruments; or

10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3.1 We will not be liable to you for any loss of *Business, Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non- conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity

will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams*' holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/ or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams' Expenses* relating to the payment of royalties under the Artist's Resale Right Regulations 2006, as amended, which is payable by *the Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any *VAT*) equals or exceeds 1000 pounds.

"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement,* the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of *the Seller*.

"Conditions of Sale" the *Notice to Bidders, Contract for Sale, Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with *the Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale,* storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer,* plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot.* A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/ or modification work (including repainting or over painting) having been carried out on the *Lot,* where that damage,
restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot.*

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales,* a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement.*

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer.*

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams*' saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses.*

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams.*

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission,* any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue.*

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artist's Resale Right Regulations 2006, as amended.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder,* indicated by the fall of the hammer at the *Sale.*

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

"warranty": a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

(1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.

(2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-

(a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and

(b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.

(3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.

(4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.

(5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:

(a) the seller;

(b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;

(c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.

(5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Registration and Bidding Form

(Attendee / Absentee / Telephone Bidding)
Please circle your bidding method above.

Paddle number (for office use only)

Bonhams

The Sale, including all bidding and buying, is governed by Bonhams' Conditions of Sale. You should read the Conditions and any Sales Information prior to bidding and ensure you understand the charges payable on any purchase you make. The Conditions also set out certain undertakings by bidders and buyers and limits Bonhams' liability to you. Please note an invoice for a purchased lot will be made out in the name as shown on this form and payment will only be accepted from an account in that name (or the name of the company if the bid is on behalf of that company).

Data protection
Where we obtain any personal information about you when you register or bid with us, we shall only use it in accordance with the terms of our Privacy Policy. A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com.

We may from time to time provide you with information about goods and services that we believe may interest you, based on your previous interactions with us. You can opt out of receiving these communications at any time. If you do not want to receive such communications, please tick this box ☐

Notice to Bidders.
At least 24 hours prior to the Sale, you must provide government issued photo ID, e.g., a passport or driving licence and - if not included on the ID document - proof of address, e.g., a current utility bill, or bank/credit card statement. Corporate clients must also provide their company registration documents, documentary proof of beneficial owners owning 25% or more of the company and confirmation of the named individual's authority to act. Failure to provide these documents may result in your bids not being processed. Clients who are not able to provide documents prior to Sale may opt to bid online using our credit card verification option. Please note we reserve the right to request a bank reference or deposit.

If successful
I will collect the purchases myself ☐

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details. ☐

Sale title:	Modern British & Irish Art	Sale date:	17 July 2024
Sale no.	29369	Sale venue:	Knightsbridge

If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

General Bid Increments:

£10 - 200 .....by 10s	£10,000 - 20,000 .....by 1,000s
£200 - 500 .....by 20 / 50 / 80s	£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s
£500 - 1,000 .....by 50s	£50,000 - 100,000 .....by 5,000s
£1,000 - 2,000 .....by 100s	£100,000 - 200,000 .....by 10,000s
£2,000 - 5,000 .....by 200 / 500 / 800s	above £200,000 .....at the auctioneer's discretion
£5,000 - 10,000 .....by 500s	

The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (if applicable)	
Company Registration number (if applicable)	
Address	
	City
Post / Zip code	County / State
Telephone (mobile)	Country
Telephone (landline)	
E-mail (in capitals)	

Please answer all questions below

1. ID supplied: Government issued ID ☐ and (if the ID does not confirm your address) ☐ current utility bill/ bank statement. If a company, please provide the Certificate of Incorporation, your ID (as above) (plus, if not a director, a letter authorising you to act), and documentary evidence of the company's beneficial owners

2. Are you representing the Bidder? ☐ If yes, please complete question 3.

3. Bidder's name, address and contact details (phone and email):
Bidder's ID: Government issued ID ☐ and (if the ID does not confirm their address) ☐ current utility bill/bank statement

Are you acting in a business capacity? Yes ☐ No ☐	If registered for VAT in the EU please enter your registration here: ☐☐ / ☐☐☐ - ☐☐☐☐ - ☐☐

Please note that all telephone calls may be recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid *

FOR WINE SALES ONLY			
Please leave lots "available under bond" in bond	☐	Please include delivery charges (minimum charge of £20 + VAT)	☐

BY SIGNING THIS FORM, YOU CONFIRM THAT YOU HAVE REVIEWED THE CATALOGUING FOR THE ABOVE LOTS, YOU AGREE TO THE CONDITIONS OF SALE INCLUDING THE WARRANTIES LISTED THEREIN, AND AGREE TO PAY THE APPLICABLE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES DUE. THIS AFFECTS YOUR LEGAL RIGHTS.

Bidder/Agent's (please delete one) signature:	Date:

* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

Please email or post the completed Auction Registration form and requested information to:
Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447, bids@bonhams.com

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Montpelier Street
Knightsbridge, London SW7 1HH

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AUCTIONEERS SINCE 1793